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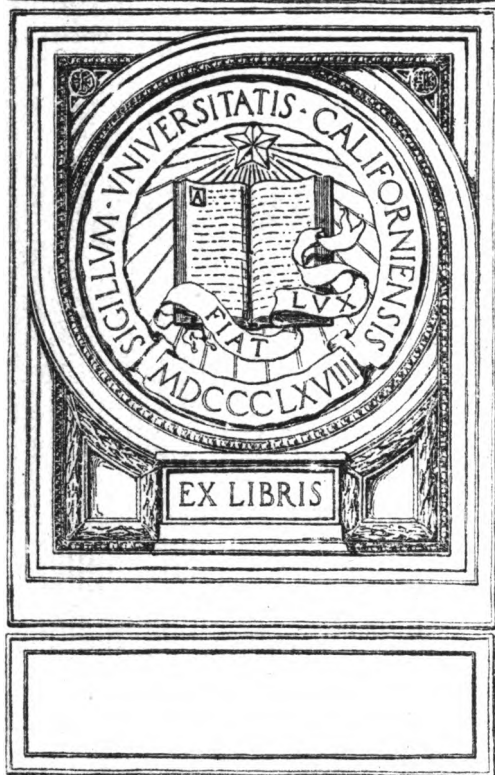
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JANE K.SATHER



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London Topographical Society.

ADDRESS BY T. FAIRMAN ORDISH, F.S.A.
VICE-PRESIDENT

Delivered at the Eighth Annual Meeting.

ALL members of the Society will, I am sure, share the regret of the Council that the engagements of Viscount Dillon have not admitted of his taking the chair at this meeting. There are two mitigations in our disappointment: first, the interest evinced by his lordship in the work of this Society; second, that we are able to regard Lord Dillon's address as only postponed till our next annual meeting. If the suggestion offered by the Council is entertained, his lordship will on that occasion take as his subject one of the most fascinating in the purview of our Society—the Tower of London.

In these circumstances it was that the eyes of the Council fell upon me—and you have ratified what they proposed. You have elected me as one of your Vice-Presidents. It is a great honour; I prize it as a seal of your approbation of my past efforts in behalf of our Society. I promise that those efforts, although they take new direction, shall continue unabated and suffer no diminution.

My election implies the cessation of my executive functions. These began with the Society, for I was chosen as Hon. Secretary at the inaugural meeting held at the Mansion House in 1880. When we were re-constituted in 1898 I became chairman of the Executive Committee. After a few years that Committee was abolished, as being

B

no longer necessary. From that time our Secretary has conducted the business with only the usual direction exercised by the Council. It gives me now great pleasure to state—and all members of the Council past and present will concur in the statement—that Mr. Bernard Gomme has earned our entire confidence. He has become the right hand of the Council and a tower of strength to the Society. Personally I render to him my thanks for many kindnesses experienced from the time we first became associated together in this work.

Having glanced at the origin of our Society I should like to mention the name of Mr. John Tolhurst. He was a member of our first Council twenty-five years ago; he was one of those who came forward in 1897 and helped to restart the Society. He has since rendered service on our Council for several years. Recently we received a communication from which we learned with regret that owing to his condition of health it was not his wish to be re-elected on the Council. On the cause of this intimation we shall all sympathize. Among antiquaries and London topographers there is a predilection for old associations, including old friends. I venture therefore in your name to express the hope that Mr. Tolhurst will not persevere with his notion of retirement. His steady support of the Society from its very beginning has our warm and grateful appreciation.

One other duty remains to me. It is to offer the congratulations of the Society to our Vice-President Mr. Laurence Gomme, on the completion of that work on the Institutional history of London, which has for several years been the occupation of his leisure in the high official position he adorns. Having been privileged to see some of the proof sheets I hail the advent of this book as one of great originality and power. To another member of the Society also, Professor Lethaby, I offer, in your behalf, our felicitations on the accomplishment of his work on Westminster Abbey. Those of us who profited by the author's

book on "Mediaeval London" will turn to this new volume with pleasurable anticipations.

If, in these days when the achievements of science surpass the dreams of fairyland, I could be vouchsafed the fulfilment of three wishes in regard to our subject, I would say: Show me Londinium—London as a Roman city, an outpost of the great Roman Empire. Then—show me London in the reign of Henry VIII, before the dissolution of the religious establishments. Finally—show me London as Shakespeare saw it!

Of the first of these phases we heard much that we shall not readily forget in the address of Mr. Philip Norman at our last annual meeting, when he described the ancient defensive wall of London; and, in the previous year, from Mr. Hilton Price, who took us rapidly over the memorials of Roman London, which have come to light during the past century. The great work of the Society of Antiquaries at Silchester will ultimately yield us the complete ground-plan of a Roman city. When all the results of investigation directed to the recovery of Londinium have been co-ordinated and arranged, we may hope to witness the emergence of a ground-plan, on which a topographical re-construction of Londinium may be attempted.

Of the second and third phases to which I have alluded—monastic London, and London as seen by Shakespeare—when I have concluded my brief review this evening, I think it will be your opinion that my wishes have to a large extent been answered.

The story of a great city resembles the history of a people: there is constant movement, perpetual change, but identity remains under all mutations. The impulse that changed the aspect of London after the Reformation was continued in the extension of a great commercial centre, and ultimately led to those great improvements which have transformed London within the recollection of many now living. So one period stands related to another, and ancient buildings are the witnesses and the symbols of the organic

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unity which runs through the centuries. We see this when we contemplate a series of the maps and views of London and note the survivals from period to period. Historic unity is declared, too, in the ancient buildings happily still standing at the centre from which has radiated the great cobweb of modern London. The reign of Queen Elizabeth, like that of Queen Victoria, was a time of expansion and of change, reflected—as in these latter days—in the topography of the capital. There was no London Topographical Society in “the spacious days of great Elizabeth,” but the changes that then took place were recorded more fully and more completely than has yet been possible in respect of that period of incessant change and ever-increasing expansion which separates Georgian from Edwardian London.

John Stow, who performed this inestimable service for us, was born in the year 1525. The first edition of his “Survey of London” was published in 1598, when he was seventy-three years of age; the second in 1603, when he was seventy-eight. He was born and bred a Londoner. Except for occasional journeys to visit cathedrals and other places in search of records, he passed all his days in London, working at his *Chronicles of England*, at his edition of Chaucer, collecting materials for the history of London. We know from the testimony of his friend and biographer that he was gifted with an excellent memory, and that he enjoyed the true use of his faculties until the day of his death in 1605. In his book on London, the compilation of which was the occupation of his later years, he stored the recollections, the observations, and the investigations of a lifetime. He remembered the priories, the monasteries, the abbeys, the nunneries of the ancient religion. He describes them for us as they appeared in the days of his youth. In his selection of anecdote he was guided by the historic sense with which he was so liberally endowed; so that everything he wrote is of value to us. When he put together his account of the splendid priory of Holy Trinity,

for example, he recalled its aspect, he described its position. "I am first to begin," he says, "with the late dissolved priory of Holy Trinity, called Christchurch, on the right hand within Aldgate." Then he plunges into his history and presently he comes to a point of peculiar interest, namely, that the prior of Holy Trinity was an alderman of London, representing the Portsoken Ward. Now observe the value of his personal testimony. "These priors," he writes, "have sitten and ridden amongst the aldermen of London, in livery like unto them, saving that his habit was in shape of a spiritual person, as I myself have seen in my childhood." Or, as another instance, take his conclusion to his account of Leadenhall: "The use of Leadenhall in my youth was thus," is his personal note; and he proceeds to describe where the common beams, for weighing wool and other wares, were fixed, and where the scales for weighing meat stood. Then he tells us that the other three sides of the Hall "were reserved for the most part to the making and resting of the pageants showed at Midsummer in the watch." The lofts above were partly used, he adds, "by the painters in working for the decking of pageants and other devices for beautifying of the watch and watchmen." What scenes in the London of Henry VIII are evoked by this simple record! When the Leadenhall was to the city what Gresham's Exchange became in the reign of Elizabeth, the place where merchants met for the transaction of business; when the Eve of St. John and Midsummer was celebrated officially in the streets, with the scent of the hay borne on the breeze from over the fields hard by! We must turn to records of folk-lore for the rites and customs observed in these celebrations, and I must not stay now to remind you further of Stow's delightful method of adding recollection to history.

As distinguished from the history which he gives therewith, Stow's actual Survey extends in time from the latter years of the reign of Henry VIII, throughout the reigns of Edward VI, of Mary and of Elizabeth, to the opening of the

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reign of James I. During this long period there were artists—draughtsmen, chart makers, engravers—who employed their skill in delineating and portraying the world-famous city that London had become. It is probable that in numerous cases the results of such labours are irrecoverably lost; but some have survived, and the elucidation of these, and the reproduction of the best of them have, from the beginning, been one of the principal objects of this Society. We began with this work; we turned aside from it to reproduce some records of a later period; and now, in the Hollar view, which will form our next issues, we have resumed it. The series of pictures which will presently be thrown on the screen will show what has been accomplished. There is another view by Hollar which I should like to see added in completion of this section of our work—I mean that plate in which, by means of two juxtaposed pictures, he illustrated the devastation of the Great Fire, when the London chronicled and described by Stow came to an end. There have been editors of Stow's "Survey" who failed to recognize the limit set by the Great Fire, till the late William J. Thoms, F.S.A., by reprinting the "Survey" as it finally left the hands of Stow, in his second edition of 1603, restored it to its true position as an Elizabethan document. There have been editors and continuators of Stow, but we may claim to be his first illustrators. The illustration by chart and picture furnished with Strype's continuation is valuable for the study of London in the eighteenth century; but the illustration afforded by the publications of this Society enable us to envisage London as it was when Stow was at work on his "Survey," London as seen by Shakespeare. While Stow was writing his book, the outline of London, its streets and its buildings, was in his "mind's eye," and he assumes a similar knowledge in his reader. He wrote, as it were, for his friends and neighbours. He did not dream of the conjunction of contemporary pictures with his description effected by the work of this Society. With our views and maps we can visualize the ancient city,

as he did. We become, as it were, his friends and neighbours. We follow in his footsteps, stand at his side as he notes the positions of churches and buildings—almost hear his voice!

The drawing by Van den Wyngaerde takes place in the first rank of evidential value. There may be a few additions by a later hand, but these are unimportant. It is unsigned and bears no date; but it is obviously a sketch of the aspect of London from a certain point; the pen of the artist has recorded what he actually beheld. The first plan of London issued by this Society—a reproduction of the engraving by Hoefnagel in the "*Civitates orbis Terrarum*" of Braun and Hogenberg, taken from the earliest known edition of that work—is apparently coeval with the Wyngaerde drawing. The picture and the plan should be studied together. Together they represent the London of Stow's earliest recollections. In both, the central feature of London, St. Paul's, appears with its beautiful spire, which was fired by lightning and destroyed in 1561. If it is impossible to affirm positively that they form a record of the aspect of London in monastic times, it is also clear that they are earlier than the culmination of the changes produced by the suppression of the religious establishments. Possibly, at the time when Wyngaerde made his drawing, the Prior of Holy Trinity no longer took his place in the civic processions as an Alderman of the City, as he did when Stow was a little boy. Yet the great Tower of the Church is shown, and that was pulled down by Audley before 1544. The absence from the picture of another building—the Royal Palace of Bridewell, the position of which is left a blank space—has been held to point to a still earlier date.

There is an earlier picture of London, an illumination in a beautiful manuscript preserved in the British Museum, and believed to date from before 1500. The picture is small, but it is topographically correct, and executed with great care and skill. It represents the Duke of Orleans as a

prisoner in the Tower, and for this reason has been known as the "Orleans View." If this were reproduced and added to our Wyngaerde View and our Hoefnagel plan, the combination would produce the nearest approximation to a complete representation of monastic London from contemporary sources that is likely ever to be realized.

Of London as seen by Shakespeare the pictorial and cartographic illustration is vastly more complete; and as commentary thereto in the pages of Stow we pass from his early recollections to the record of current observation. At the accepted date of Shakespeare's arrival in London—1585 or 1586—a young man of twenty-one or twenty-two, Stow was over sixty years of age. It is probable that his work on his survey was already well advanced. The pursuits of a lifetime had produced their effect on the mind of Stow. He lived in the past; his observations of what existed around him were related to the ancient glories and the civic dignity of London. He gives no hint of the great and vital event which occurred in that closing period of the reign of Elizabeth, when the genius of Shakespeare was born; when the first heir of the poet's invention was printed and published in London, when his plays were given to the world in the playhouses of London. As a patriot, Stow will ever be remembered, but his *Annals* were of the past. As an editor, his service to English literature will never be forgotten; but his editing of Chaucer kept his mind still in the past. As a topographer of London Stow remains unrivalled; his literary curiosity may be seen in his notice of Gower, when he describes the poet's monument in the church of St. Saviour, Southwark; but all this was still of the past. We gain, perhaps, by his limitation. But because of his advancing age, or owing to his immersion in the past, he did not become what otherwise he might have been, a vocal witness to us of the genius and achievement of Shakespeare.

In the year 1598 Shakespeare was living in the precinct of St. Helens, and Stow in the adjoining parish of St.

Andrew Undershaft. They were neighbours. Shakespeare was probably at work on his play of "Henry V," produced in the following year. Stow was probably correcting his "Survey" for the press. Between 1598, the date of the first edition, and 1603 the date of the second edition of the "Survey," was the time when the genius of Shakespeare in its range and variety were made manifest; for the comedy of "Twelfth Night" and the tragedy of "Hamlet" belong to this period. At the end of 1598, the players for whom Shakespeare composed his dramas removed their playhouse, "The Theatre," from Holywell, Shoreditch (its position there is described by Stow in his "Survey") and set it up again in the liberty of the Bishop of Winchester, on Bank-side, and they named it "The Globe." There the fame of Shakespeare became fully declared, as masterpiece succeeded masterpiece; but there is no echo of it in Stow's second edition of 1603. The explanation is, I believe, that which I have suggested, the preoccupation of Stow, his years, and his poverty. From what he writes of the Bank-side it is apparent that he made no attempt to bring his account up to date. Even as it stands in the first edition the account is evidently much earlier. He does not mention Henslowe's "Rose Theatre," which is shown in Norden's map of 1593.

The relation of Stow to Shakespeare is a discovery of our own time. The late J. O. Halliwell-Phillips in his quest concerning the sites and positions of the playhouses of London in the time of Shakespeare exhausted what little there is in Stow on that subject; he found more to his purpose in the maps of Agas and of Norden. After him came Dr. Furnivall, filled with a passionate desire to realize England and London as they were seen by Shakespeare. I need do little more than mention the great work he accomplished in his reprint of Harrison's "Description of England in Shakespeare's Youth"—ostensibly a reprint, it breathes with the originality of the mind which set it forth. The literature of the period is ransacked for illus-

trative matter; but the real illustration is at the back of this and proceeded from the conception of Shakespeare's environment in the mind of the Editor. Men as well as material were made to yield their light. The late Mr. Rendle, the historian of Southwark, was set to work on the history of the Bankside and the theatres there, with results of permanent value in that obscure and fascinating subject. The tide of enthusiasm caught Mr. Wheatley—our founder and Vice-President—and he contributed those notes on Norden and his map of London, which have since been reprinted in the second volume of our "London Topographical Record" with Dr. Furnivall's hearty concurrence. Dr. Furnivall himself supplied much of the London matter for the monumental work into which Harrison's "Description" grew beneath his hands. The most notable feature of this was the reproduction of the picture of Old London Bridge in the Pepysian Library at Cambridge thirty years after its existence had become known to him through the "Chronicles" of Thomson. It was in the midst of all this work that our Society came into existence. Dr. Furnivall was a member of the organizing Committee and subsequently of the Council. From the Norden map, published by the New Shakspeare Society, the next step was the publication of the Wyngaerde View by this Society. Through this channel of connection has flowed some of the impulse imparted by the work and the influence of Dr. Furnivall. I rejoice to be able to say that, although not bodily present with us to-day, he is with us in spirit, not alone in the general sense of his example and influence, but directly through a most kind message to the Society, which I am able to communicate. It will please you to know that our work has the highest approval of this veteran scholar, to whom we all owe so much. He speaks of the admiration he feels for what we have done, and with hopeful expectation of our work in the future. There is a special force in this commendation, and perhaps some pathos also, because, had certain technical improvements

in the art of reproduction come a little earlier into existence, some of our work—that part of it which is the subject of my remarks this evening—would have been done by the New Shakspeare Society.

In the pages of characteristic commentary furnished by Dr. Furnivall in his "Harrison," there is a recurring phrase which obviously denoted a vivid conception in his mind—a phrase of two words—"Shakespeare's London." These two words form the title of one of the finest chapters in Mr. Loftie's "History of London." They might be applied to the pictures I am about to show you. They have recently been adopted as the title of a book printed and published in America, and tentatively introduced to English readers. The author is good enough to say in his Preface that no work of the kind had yet appeared, and he remarks that "some recent attempts to accompany prints of old London with letter-press have resulted in inaccuracies that render the works wholly useless to the person who wishes to be well-informed." This is the estimate given of the literature of a subject which includes the voluminous researches of Halliwell-Phillipps, the inspiring work of F. J. Furnivall, the history of Rendle, the scholarly and invaluable commentary on Norden by our Vice-President Mr. Wheatley! When I tell you further that this production is embellished with illustrations taken from the publications of this Society, I think—well, "the rest is silence!"

Let me, before I proceed to the pictures, refer to a suggestion made by our President, the Earl of Rosebery, when he addressed us at our Fourth Annual Meeting. His lordship suggested that the Society should have a field-day in London to visit some places of historic interest. The subject of my remarks enables me to add the plea that when that excursion is undertaken it should have as its objective the church of St. Andrew Undershaft and Stow's monument there. Let our way be by Bishopsgate, where we can visit the still existing Crosby Hall, so well described by

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Stow; thence to St. Helen's Church, which was standing in the days of Queen Elizabeth, a relic of the ancient nunnery. In that church we shall find a memorial window to commemorate the fact that Shakespeare was a denizen of the precincts. The evidence for this is dated in the very year of the first issue of Stow's "Survey." We will thread the narrow ways along which the buildings grew up, as they filled all the space of the gardens as far as the church of St. Andrew Undershaft. There at Stow's monument let this Society pay its formal tribute of homage to the memory of the patriotic citizen and devoted student who laboured all his life at the history of his country and the record of London; who died aged, poor and in neglect; but who nevertheless, without pre-vision of what his portrayal of London would mean to future generations, gave us his immortal "Survey."

We have more to learn of John Stow than the lessons in history and topography contained in his book. His true and unaffected patriotism; his industry; his cheerful perseverance; his steadfast devotion to the self-chosen labour of his life. Is not this an example to admonish in these days of ours? He, single-handed, recorded the great change which came over the face of London under Queen Elizabeth. What record have we of the transformation of London in the reign of Queen Victoria that can be set in comparison with the "Survey" of John Stow? He, as the reward of his life-long labours, at over eighty years of age, received from his sovereign a licence to solicit alms. I will not dwell on the bitterness of that fact. But I appeal to each member of the Society, present or absent, to help us to raise our membership to one thousand. The workers and the experts are already in our ranks. With a thousand members this Society can accomplish a Survey of our great modern London which may be to the future what Stow's "Survey" is to us. If we can engage in this undertaking the patriotism and the devotion of Stow will become our incentive, and cease to be our reproach!

LANTERN ILLUSTRATIONS.

OF the maps and views which illustrate the "Survey" of John Stow, I have indicated in my remarks a division between those of earlier date, which illustrate the London of his youthful recollection, and those which delineate the London in which the "Survey" was published in 1603—the London of Shakespeare and the playhouses. The first comprises the Hoefnagel map and the Wyngaerde view. The second includes the recently issued "Agas" map, and others which I shall show you.

There are seven slides of the Wyngaerde view, and as these are shown quickly upon the screen I will merely point out the features, from which their date may be inferred, within certain limits. The original drawing is in the Bodleian Library; and until it was reproduced by our Society, some years ago, it was unknown except to a few antiquaries and connoisseurs. Many of the friends of members, whom I rejoice to see here this evening, will be interested to see this earliest picture of London. The first section shows us the King's Palace at Westminster, as it was when Henry forsook it for Whitehall. In the next section, the position of Bridewell is left blank; it was built by Henry VIII in 1522. Mr. Brewer, who studied this view very closely, was inclined to regard this as evidence of date. In the next, Suffolk House, Southwark, is remarkable as a contemporary picture of a Tudor house. This house was granted by Queen Mary to Nicholas Heath, Archbishop of York; it was sold by him in 1557, and it was then pulled down. Its presence, therefore, concurs with other reasons suggesting an early date for this picture. The next shows London Bridge, to which I will refer again when showing Dr. Furnivall's picture from the Pepysian Library. In the succeeding section is shown the tower of Holy Trinity, or Christchurch, Aldgate, and as this was destroyed in 1544, we cannot but agree, I think, that Mr. Brewer was right in regarding it as evidence of date of Wyngaerde's view.

Next we have Hoefnagel's engraving. There are several editions of the work—Braun and Hogenberg's "*Civitates orbis Terrarum*"—in which it was published. The map shown on this slide is a facsimile of the engraving in the edition of 1572, printed at Cologne (Coloniae).

I think it must be identical with the map referred to by Thomson in his "*Chronicles of London Bridge*," as printed at Cologne in 1523.

One of the editions of the "*Civitatis orbis Terrarum*" in the British Museum (in 6 vols.) is catalogued with the imprint: "*Coloniae Agrippinae 1523 (1573?)*—1618. Fol."

No conclusion as to date can be drawn from the Royal Arms (those of Elizabeth) in the upper left-hand corner.

The ornamental parts of these old maps were altered to bring them up to date. For instance, in later editions the figures in the foreground are replaced by an ornamental tablet; while the tablet at the head of the map, with the inscription "*Londinum feracissimi Angliae Regni Metropolis*," is removed, and no attempt is made to use the space by taking the roads up to the edge of the plate. Moreover the map itself

is the same in all the editions, one of which is 1612. But if the map was founded on an earlier one, or perhaps a re-engraving of an old plate, it was clearly issued, as here shown, as a map of Elizabethan London. The arms of Elizabeth appear upon it; the costume of the figures in the foreground is early Elizabethan, and the buildings westward of Temple Bar can be dated from history as of that time. For instance, Paget Place: this was known as Exeter House before the Reformation; as Paget Place after the Reformation, from William Lord Paget, whose property it became; later as Leicester House, when Robert Dudley owned it; later still as Essex House, when the unfortunate Robert Devereux, Earl of Essex, lived there.

St. Paul's is shown with the spire which was destroyed in 1561.

I date this map, therefore, between 1558, the date of Elizabeth's accession, and 1561, at the time when Essex House (Leicester House) was known as Paget Place.

Coming now to the Society's recently accomplished reproduction of the "Agas" map, I may refer members to the late Mr. Overall's Notes in the "Proceedings of the Society of Antiquaries," 2nd Series, Vol. VI, for particulars concerning Ralph Agas, and proceed to indicate the points as to the date.

(1) It bears the arms of James I.

(2) The arms of Queen Elizabeth appear on the royal barge in the river.

(3) It shows the amphitheatres as in the Hoefnagel engraving from "Braun and Hogenberg," 1572.

It is somewhat remarkable that the section of the map showing the royal barge and the Amphitheatres corresponds with the Hoefnagel engraving, *i.e.*, the position of the one to the other is precisely the same.

(4) St. Paul's appears without the spire.

I infer that this map is a little later than Hoefnagel's in "Braun and Hogenberg." It was apparently drawn after 1561, when the spire was destroyed, and before the Earl of Leicester took Paget Place as his residence.

The first slide shows the arms of James I, which must have been engraved upon the plate subsequently. This section affords an interesting view of the district known to us as the Seven Dials. We identify our present Oxford Street in "The Waye to Vxbridge," and we feel that we are on the road towards Hyde Park Corner when we leave the village of St. Giles and its church (the original of the existing one) and follow the direction given, "The Waye to Redinge."

The second slide shows sheet 5 of the Society's reproduction. It includes Charing Cross, Whitehall, and Westminster; St. James's Park and Lambeth Palace appear on the further right and left of the picture. "Kinges Strete" existed until the other day. The name Whitehall does not appear, but we have (as in Hoefnagel's engraving) "the Courte." You will see that our noble Parliament Street was scarcely a highway at that time. The way from Charing Cross is barred, except for an opening that could scarcely have admitted a coach of any size, and the way is guarded at either end of the palace precinct by great gateways—the Holbein Gate towards Charing Cross, the King's Gate towards Westminster. The Cockpit, a part of the site of which, Lord Welby tells us, is included in the buildings of the

present Treasury, stands looking over the park, with the lake and a bridge, in correspondence with features familiar to us to-day. You will observe the swans in the river, which were of European celebrity as a feature of Elizabethan London.

The third slide. You will see this is sheet 2 in the London Topographical Society's reproduction which I am showing; but I prefer to take the sections north and south following their order from the west to the east, as in the other views.

Here we have the continuation of the road from Uxbridge, which we call Oxford Street, because it is the high road to Oxford; it enters the map on the left-hand side just east of St. Giles-in-the-Fields, continues along Holborn, crosses the Fleet River by Holborn Bridge, and approaches Newgate, which we shall see on another slide. You see the territory of Lincoln's Inn is enclosed; and between Chancery Lane and Holborn Bars is Southampton House, the residence of Shakespeare's patron, the Earl of Southampton, to whom the poet dedicated "the first heir of his invention," in 1593. On this wall here in Chancery Lane, Gerard, the botanist, at this time found growing the Whiteblowe or Whitelowe Grasse, "the English Naile woort," as recorded in his "Herball," 1597. "It groweth plentifully," he says, "upon the backe wall in Chancerie Lane, belonging to the Earle of Southampton, in the suburbs of London."

The line of the road to Theobalds—what we call Theobald's Road to-day—formerly the King's Way—intersects the picture on this slide. It passes Clerkenwell, and on the right we see the buildings of the Hospital or Priory of St. John of Jerusalem; the southern gateway, which still exists, is shown in St. John Street, leading from Smithfield as it does to-day. Cow Cross Street still exists, leading from the Smithfield Market. Shoe Lane, leading towards Fleet Street, is identifiable under the spelling "Schow Lane."

The fourth slide is sheet 6 of our map. It shows the Strand, Temple Bar, and Fleet Street, the river, with the river-side palaces from Durham Place (where Sir Walter Raleigh lived) to Bridewell, once a royal palace, at this time a hospital, having been so constituted in the reign of Edward VI. At the left of the picture, just above the name Durham Place, is a turret, which is probably the one referred to by Aubrey. He says, in reference to Raleigh, "Durham House was a noble palace. After he came to his greatness he lived there or in some apartment of it. I well remember his study, which was in a little turret that looked into and over the Thames, and had a prospect which is as pleasant as any in the world."

On the south is Paris Garden, one of the pleasure resorts of Elizabethan London. The building to the left of the Cross and the little stream is probably the home of the King's bears, the head-quarters of the "Royal Pastime" of Bear-baiting which became so famous under Henry VIII. A little southward, in the field where the animals are browsing, the Swan theatre (which we shall see in another view presently) was afterwards, in 1596, built. Paget Place, afterwards the home of the Earl of Essex, as commemorated in the existing Essex Street, Strand, is shown very clearly, one of the most interesting buildings of Elizabethan London, as the scene of the surrender of the Earl after his reckless rebellion.

The next slide is sheet 3 of the map. It gives the line of Newgate Street, with an excellent view of Grey Friars—subsequently the home

of the Blue-coat School—of Cheapside and Cornhill. Here is a building which helps to date the map—the Royal Exchange, with the bell-tower surmounted by Gresham's crest, the grasshopper. This building was opened by Queen Elizabeth on January 23rd, 1570, old style (*i.e.*, 1571). Bartholomew Lane, you will observe, leads into Lothbury as it does to-day, and there is the church of St. Margaret Lothbury, a familiar landmark to most of us. Between the Exchange and St. Margaret's, observe the garden which still survives in the centre of the Bank of England buildings. This garden was once the burial-ground of St. Christopher le Stocks, shown in the map. The Bank buildings now occupy the whole area, of course. The streets leading from Cheapside still exist, and their names are too familiar for comment. In Cheapside itself I will direct your attention to the church of St. Michael le Querne at the junction with Paternoster Row and Newgate Street. Adjoining the church is a water conduit, known as the Little Conduit of Cheapside, and the jars used by the water-carriers are depicted standing in the roadway. Almost in the centre of Cheapside stands the Eleanor Cross, so frequently mentioned in the story of London.

Near the corner of Milk Street is another conduit, and the tower of St. Mary-le-Bow comes into the picture a little beyond. Then between Ironmonger Lane and Old Jewry is Mercers' Hall; and nearly opposite is the Great Conduit of Cheapside, with the large jars or pitchers standing in the roadway in a manner to suggest the total absence of traffic. This, however, is due to the descriptive zeal of the artist.

Nearly the whole area between Moorgate and Lothbury, Broad Street and Coleman Street, is an open space. Stow describes these gardens, and how the foot-path through them from London Wall had been closed to the great inconvenience of the citizens. All this territory once belonged to the Augustine Friars. The church appears with great clearness in the map; Paulet House to the north of it, Drapers' Hall to the south. A large part of the site was appropriated by Sir William Paulet, Lord Treasurer of England under Henry VIII and Edward VI, for his residence, which was afterwards and till our own time called Winchester House. The church was granted to the Dutch denizens of the city, and as Austin Friars Church is familiar to all Londoners at the present day.

The wall is very distinctly drawn in this map, and the gateways—Moorgate, Cripplegate, Aldersgate, Newgate. Finsbury Field is before us as it appears in the city records, with their notices of the practice of archery. Of landmarks beyond the wall which have survived to our own time, I will point out the church of St. Giles, Cripplegate, where Milton was afterwards buried. Just beyond it is Golden Lane, where Edward Alleyn built his Fortune Theatre in 1599, outside the jurisdiction of the city, whither the Londoners flocked, "into the Fields, plays to behold."

On the left of the picture observe Smithfield and the church of St. Bartholomew-the-Great, one of the most interesting monuments still surviving in London, and to the north of this, the buildings of the Charterhouse, a large part of which still exist.

The next slide shows sheet 7 of our map, in which appears the central feature of London—St. Paul's. Below it is Carter Lane, where stood the Bell Inn, from which Richard Quynne dated the only extant

letter addressed to the poet, "To my loving countryman Mr. William Shakespeare." Carter Lane exists, and Bell-Inn-Yard exists, marking the site of the hostelry, and the facts are commemorated in a memorial tablet at the entrance into Bell-Inn-Yard. The Wardrobe, St. Andrew's Church, and St. Andrew's Hill are clearly shown, and the yard belonging to William Ireland, where Shakespeare purchased a house in 1613, appears just within the boundary wall of the Blackfriars precinct. At the foot of St. Andrew's Hill is Puddle Dock, referred to in the description of Shakespeare's property in the Deeds of Conveyance preserved in the Guildhall and in the British Museum. In this Blackfriars precinct the Blackfriars playhouse was built by James Burbage in 1596; a memorial of it exists in Playhouse Yard at the back of the "Times" newspaper office.

Baynards Castle is fully delineated on the river front, the residence of the Earl of Pembroke, whose favour to Shakespeare is celebrated by the editors of the first folio edition of the plays, 1623. In the river opposite Baynards Castle is the royal barge, and you will see that it bears the royal arms of Queen Elizabeth. Paul's Wharf, Broken Wharf, and Queenhithe were important landing stages for the traffic of London at this time, when it was carried on chiefly by means of the river. The Steelyard, one of the most important sites in connection with the commerce of London is also well shown. On the Surrey side appears St. Saviour's Church, under its older name of St. Mary Overies. Winchester House, the residence of the Bishops of Winchester, is near it, and the territory of Winchester Liberty, under the jurisdiction of the Bishops, stretches westward. Here, at a later date, were built the Globe, the Rose, and other theatres, which will appear in the views I shall show you presently. But now I want to direct your notice to the two amphitheatres which preceded the playhouses on the Bankside. Here was carried on the sport of Bear-baiting and also Bull-baiting, so curious a feature of the age which produced Shakespeare. The round formation was adopted in the construction of the playhouse later on.

There are many features in this central portion of London which might detain us if it were not necessary to hurry on. But I must just point out to you London Stone in Candlewick Street in front of St. Swithin's Church. It is now built into the wall of that church.

We now come to the last two sections of this map (sheets 4 and 8 in the Society's reproduction). Between the two gates, Aldgate and Bishopsgate, are four bastions in the wall. Beyond Aldgate, outside the wall, is a fine representation of the church of St. Botolph. The tower of Holy Trinity, Christchurch, so conspicuous in the Wyngaerde view, has disappeared. At the left-hand corner is St. Peter's, Cornhill, and near it is Leadenhall. Above these is Crosby Hall, the precinct of St. Helen's and the church of the ancient nunnery, which still exists; to the right, in near proximity, is the church of St. Andrew Undershaft. You see this neighbourhood as it appeared to Stow, who lived near that church, and to William Shakespeare (if he were the poet), who was assessed as a denizen of the precinct of St. Helen's in 1598.

The two chief features of the last slide are London Bridge, of which I will speak when I show you the view of the bridge in the Pepysian Library, which we owe to Dr. Furnivall. With regard to the Tower, I will only refer again to the anticipation that Lord Dillon will address

B*

18 ADDRESS BY T. FAIRMAN ORDISH, F.S.A.

us on that subject before very long, I hope, when I shall be happy to lend him this slide, and also those showing the Tower in the Wyn-gaerde, the Visscher, and the Hollar views, which the Society has reproduced.

(Other illustrations from the Society's works included Norden's maps, 1593, Visscher's view, 1616, Hollar's view, 1647, and Faithorne's map, 1658. A very successful reproduction of the New Shakspeare Society picture of London Bridge evoked special interest.)

PROCEEDINGS

AT THE

EIGHTH ANNUAL MEETING,

HELD ON TUESDAY, 11TH DECEMBER, 1906, IN THE
ROOMS OF THE SOCIETY OF ANTIQUARIES, BUR-
LINGTON HOUSE, T. FAIRMAN ORDISH, ESQ., F.S.A.
(VICE-PRESIDENT) IN THE CHAIR.

Minutes of last Annual Meeting.

The Secretary read the minutes of the last annual meeting, which were confirmed and signed by the chairman.

Annual Report and Statement of Accounts.

The Secretary submitted the Annual Report and Statement of Accounts, which, having been printed and circulated amongst members, were taken as read.

IN submitting its Annual Report the Council is glad to state that the membership of the Society steadily increases. The number of members now is 220. Amongst the new subscribers are the following public institutions:

Sir John Cass's Foundation.
The Cordwainers' Company.
All Souls' College, Oxford.
Merchant Taylors' School.
St. Paul's School.

These bring the total of public libraries, schools and institutions subscribing to the Society up to 55, of which 10 are American and 1 is Colonial.

The issue of the Agas Map and of Faithorne and Newcourt's map as publications for the year 1905, has resulted in an accession of 43 new members, due to the measures adopted by the secretary to make these works known among members of the learned societies, members of public bodies, and others presumably interested.

During the past year the third volume of the "London Topographical Record" was issued to all subscribers for the years 1903 and 1904. The volume proved to be one of the best appreciated of the Society's publications. Mr. Head's account of demolitions in St. Marylebone, with its excellent photographs, is an example of what the Society would wish to achieve in respect of all the topographical changes taking place so rapidly in London. Following Mr. Wheatley's "Notes on Norden and his Map of London," Colonel Prideaux has carried us another step on the way towards a complete commentary on the Society's series of maps and plans, by his valuable and scholarly "Notes on Salway's Plan of the Road from Hyde Park Corner to Counter's Bridge." This contribution by Colonel Prideaux is of special interest to those members who possess the Society's reproduction of the Plan.

The Council has put in hand, as a publication for 1906, the first three sheets of Hollar's View of London, 1647. The original is in 6 sheets, each measuring $18\frac{1}{4}$ ins. by $15\frac{1}{4}$ ins. This beautiful picture will compare with that of Visscher, 1616, which was one of the early undertakings of the Society, both being riverside views from the South.

The Council, on the initiative of the Editor, Mr. T. Fairman Ordish, has inaugurated a new departure in the management of the Society's publication, the "London Topographical Record." In order to enlarge the command of material, it has appointed a Committee of the Council to edit this publication, the members being, Mr. J. G. Head, Prof. W. R. Lethaby, Mr. Philip Norman, Mr. T. Fairman Ordish, and Mr. F. G. Hilton Price. The fourth volume, which is almost ready for issue, has been edited by this

Committee, assisted by the Secretary for executive purposes.

The demand for back publications continues. In the cash statement which accompanies this Report it will be seen that during the financial year ended 25th March last the amount received in respect of back publications as distinguished from current issues was £36 1s. 6d. The total amount received for back issues from 1st January, 1905, to the present time is £89 12s. 6d.

The Council regrets to record the decease during the past year of two members of the Society: Mr. S. W. Silver and Mr. J. G. White.

The Council have nominated the following members for election as Vice-Presidents of the Society: viz.:

VISCOUNT DILLON, V.P.S.A., Hon. M.A. Oxon.

MR. T. FAIRMAN ORDISH, F.S.A.

By resignation and by the operation of the Rule of the Society, the following members of the Council retire:

MR. H. A. HARBEN, F.S.A.

MR. W. J. HARDY, F.S.A.

MR. JOHN TOLHURST, F.S.A.

MR. F. W. TROUP.

To replace these and to fill vacancies, the following are nominated for election:

MR. EDWARD NASH.

SIR HERBERT THOMPSON, BART.

MR. LESLIE R. VIGERS.

MR. GERARD T. WHITELEY.

(The Cash Statement is printed on the next page.)

London Topographical Society.

TREASURER'S STATEMENT, from 25 March, 1905, to 25 March, 1906.

	£	s.	d.		£	s.	d.
1905.							
25 March.	Balance shown in last Statement brought forward	...	...	...	168	8	11
1906.							
March	Amount of subscriptions received up to this date since last statement	...	...	...	209	8	6
	Amount received in respect of back publications	...	...	...	36	1	6
	Messrs. W. Griggs & Sons, Engraving and Printing						90 10 10
	Mr. Emery Walker, Engraving and Printing						48 4 0
	Messrs. C. Whittingham & Co., Printing, Binding, etc.						52 17 6
	Messrs. Harrison & Sons, Stationery, etc.						1 5 9
	Wightman & Co., Stationery, etc.						3 15 0
	Mr. J. C. Webb, Shorthand reporting, Sixth and Seventh Annual Meetings...						4 4 0
	Messrs. H. Sotheran & Co., Commission						1 5 6
	Press Notices, etc.						11 10 4
	Conversazione Expenses						26 10 0
	Secretarial and Office expenses						61 10 2
	Rent						25 0 0
	Insurance						0 12 6
	Balance at Bank						86 13 4
							<u>£413 18 11</u>

J. F. GOMME, HON. TREASURER.

I have audited this account and found it correct.

J. TRUSLOVE.

Upon the motion of MR. J. C. LEWIS COWARD, K.C., seconded by LORD BELHAVEN AND STENTON, it was resolved unanimously:

“That the Report of the Council and Statement of Accounts be approved and adopted.”

Election of President, Vice-Presidents, Council and Officers.

The Meeting then proceeded to the election of President, Vice-Presidents, Council and Officers for the ensuing year. A list of members nominated by the Council having been distributed, the Chairman put the list to the meeting, and the following were declared to have been elected:

PRESIDENT.

THE EARL OF ROSEBERY, K.G.

VICE-PRESIDENTS.

LORD WELBY OF ALLINGTON, G.C.B.

HENRY B. WHEATLEY, F.S.A.

G. LAURENCE GOMME, F.S.A.

LORD BELHAVEN AND STENTON.

F. G. HILTON PRICE, Dir.S.A.

PHILIP NORMAN, Treas. S.A.

VISCOUNT DILLON, V.P.S.A., Hon. M.A. Oxon.

T. FAIRMAN ORDISH, F.S.A.

COUNCIL.

THE CHAIRMAN OF THE LONDON COUNTY COUNCIL.

THE LORD MAYOR OF LONDON.

J. P. EMSLIE.

ALEXANDER GRAHAM, F.S.A.

J. G. HEAD, F.S.I.

G. F. LAWRENCE.

PROFESSOR W. R. LETHABY, F.S.A.

GILBERT H. LOVEGROVE.

SIR RICHARD B. MARTIN, Bart.

EDWARD NASH.

COLONEL W. F. PRIDEAUX, C.S.I.

WALTER L. SPIERS, A.R.I.B.A.
SIR JOHN TAYLOR, K.C.B.
SIR HERBERT THOMPSON, Bart.
LESLIE R. VIGERS.
EMERY WALKER, F.S.A.
GERARD T. WHITELEY.

HON. TREASURER.
JAMES F. GOMME.

HON. AUDITOR
JOSEPH TRUSLOVE

SECRETARY.
BERNARD GOMME.

Vote of thanks to retiring Council and Officers.

MR. GERARD T. WHITELEY moved:

“That the thanks of the Society be accorded to the retiring Council and the Officers of the Society for their services since the last annual meeting.”

MR. CHARLES T. JACOBI seconded the motion, which was then put to the vote and carried unanimously.

Address by the Vice-President in the Chair.

The Vice-President, Mr. T. FAIRMAN ORDISH, F.S.A., then delivered his address (see *ante*, p. 1).

Vote of thanks to Chairman.

MR. HENRY B. WHEATLEY, F.S.A., moved:

“That the thanks of this meeting are hereby given to MR. T. FAIRMAN ORDISH, F.S.A., Vice-President of the Society, for presiding on this occasion, and for his Address.”

The motion having been seconded by Mr. PHILIP NORMAN, Treas. S.A. was put to the vote and carried unanimously.

Vote of thanks to Society of Antiquaries.

MR. J. G. HEAD, F.S.I. moved:

“That the grateful thanks of the Society be given to the President and Council of the Society of Antiquaries for the loan of this room for the present meeting.”

The motion having been seconded by MR. GILBERT H. LOVEGROVE, was put to the vote and carried unanimously.

The Chairman acknowledged the vote on behalf of the Society of Antiquaries, and the Meeting then terminated.

LONDON CITY CHURCHES THAT ESCAPED THE GREAT FIRE

BY PHILIP NORMAN

PREFACE

LONDON in the Middle Ages was most richly supplied with ecclesiastical buildings. Fitzstephen, the biographer of Becket, who wrote during the reign of Henry II, tells us that here and in the suburbs were no less than thirteen churches attached to convents, and the great number of a hundred and thirty-six parochial ones, while Fabyan the chronicler, in the year 1516, gives "the summe of the parysshe churchys within London" as one hundred and thirteen. For centuries pious citizens, and those who hoped to buy pardon for their sins, were constantly enriching these churches by gifts and bequests, and thus helping to make our City one of the most beautiful in Christendom.

The glory of the conventual establishments passed away at the Reformation, but the parish churches mostly survived without much change except what became necessary through lapse of time, until in the Great Fire of 1666 no less than eighty-six of them were either badly injured or destroyed. These churches, some small and unimportant, had been much crowded together; partly on this account, more perhaps through lack of funds, it was resolved to lessen the number materially. Fifty-two churches only were rebuilt or repaired, thirty-three of them being made to serve for two parishes, while that of St. Mary-le-Bow did duty for three. The sites of the destroyed City churches

are in many cases marked by their ancient burial grounds scattered about among the narrow streets and lanes in all sorts of unexpected places.

Twenty-one churches escaped the Great Fire, of which eight still remain, a group in the highest degree valuable and interesting. Among these, St. Bartholomew the Great formed a portion of the priory church of that name founded in the early part of the twelfth century, and St. Helen's, Bishopsgate, belonged in part to the nuns of the Benedictine order whose convent adjoined it, one nave being used by them while the parishioners occupied the other. The remaining six are parochial churches of ancient foundation, of which St. Andrew Undershaft, and to a great extent St. Giles, Cripplegate, have been reconstructed in the first half of the sixteenth century, while the church of St. Katherine Cree, except the lower part of the tower, was rebuilt in 1628-1630. It is to this group of City churches, dating from before the Fire, and still in existence, that the attention of the reader will now be drawn. It has been found convenient to arrange them, as far as may be, in topographical order from east to west.

ST. OLAVE'S, HART STREET

ST. OLAVE'S, Hart Street, is at the corner of Hart Street and Seething Lane. It was dedicated to the Norwegian King Olaf, who helped Ethelred the Unready to drive the Danes from London, and in so doing destroyed London Bridge. Hence perhaps the church of St. Olave, Southwark, close to the river, was also dedicated to him; as were those of St. Olave, Jewry, and St. Olave, Silver Street.

The parish, mentioned in a will proved 2nd February, 1283-4, lies partly in the Tower Ward and partly in that of Aldgate. A church was standing on the present site in 1303, and no doubt long before, but most of this building dates, it is thought, from the fifteenth century. The ground-

plan follows more or less the lines of the normal church of old London in its final development, a nave with side aisles prolonged to the extreme east end, and a tower at the west end of the south aisle, in this case projecting beyond the rest of the building. The east end is built aslant, being square with Seething Lane. The upper part of St. Olave's tower is of brick, and took its present form in 1731-2. It contains six bells, four of them bearing the legend "Anthony Bartlet made mee 1662"; there is also a small clock-bell in the cupola. It may be remarked that in the Baptistry under the tower is a hatchment, of which few examples remain in City churches; it refers to Robert Taylor, of Bishop's Hatfield, Herts, and London. One appears to be shown against the north wall of All Hallows Barking, in our second illustration, which is from a photograph taken some years ago.

The most ancient portions visible inside St. Olave's are the arcades of Purbeck or Sussex marble dividing the nave from the two aisles, of which the northern one is larger and loftier than that on the south. The arcades are perpendicular in style as are the windows, with the exception of the east window, which has decorated tracery, inserted in 1823 according to Godwin and Britton's "Churches of London," vol. i, 1838. The tracery of the perpendicular windows has been renewed. Above the arches is a clerestory with obtusely pointed windows having three lights. The ceiling of the nave is composed of arched tie-beams with intermediate moulded ribs and oak paneling. The beams rest upon stone corbels having shields attached to them. The junctions of the ribs of the ceiling are most of them ornamented with shields, but sometimes a rose is substituted, and sometimes foliage. In 1632-3, as Strype tells us, the church was repaired, and the timbering of the nave roof renewed, but apparently after the old model. The aisle ceilings, similar in style, *may* be original; if so they probably date from the time of Richard and Robert Cely, fellmongers, who in the fifteenth century to a

great extent rebuilt the church. These ceilings are thickly studded with small leaden stars, which were formerly painted a different colour from that of the beams on which they are fixed, or perhaps they were gilt.

At the east end of the south aisle is the vestry, built in 1661-2, about two hundred years later than the doorway through which one enters it from the church. Here the ceiling is finished with panelling and ornaments of plaster in relief. The central part of the design is the figure of an angel within a foliated border, having in one hand the gospel, in the other a palm branch. Over the mantelpiece is a painting in chiaroscuro which represents Faith, Hope, and Charity. It has been said that there was formerly a crypt under the church, filled up in 1853, but I have found no detailed account of it.

In the course of this century the church has been again and again restored, and, what with the removal of plaster, the disappearance of most of the fine seventeenth-century woodwork, new window tracery, cathedral glass, and a general scraping and re-decorating in the modern church furnishers' style, it now presents a far from venerable appearance. In one of the restorations part of an arch was discovered on the north side of the tower, suggesting that the nave originally extended further west. The well-carved pulpit, which has lost its sounding-board and has been placed on a modern stone pedestal, is from the destroyed church of St. Benet Gracechurch. Two of the four handsome sword-rests in this church have always belonged to it. That now placed on the south side of the chancel is thus referred to in the vestry minutes of 2nd November, 1715: "Ordered that a Branch be put up on the pew of the Right Hon. S^r Charles Peers, knight, Lord Maior of this City, for the Sword, at the charge of the Parish." Also 9th November: "That the Branch agreed on in y^e last Vestry for the Lord Mayor to fix the Sword on be made after the pattern of that in S^t Katherine Cree Church, which was made for S^r Samuel Stanier." The sword-rest at the end of a bench

in the south aisle is thus mentioned in a Vestry Minute of 30th March, 1741: "Ordered that R^t Hon^{ble} Dan^l Lambert Esq, the present Lord Mayor have Pew fitted up suitable for his Lordship." This gentleman, afterwards knighted, was M.P. for the City, and in 1750 succumbed to a virulent epidemic of gaol fever caused by the pestilential condition of Newgate prison, which carried off the then Lord Mayor, two Judges, and about fifty other persons who attended the April sessions. The two other sword-rests are from the destroyed church of All Hallows, Staining, and were put up for Sir John Thompson, Lord Mayor in 1736-7, and for Sir William Plomer, Lord Mayor in 1781. There were also two sword-rests in All Hallows which, about 1891, were found by Mr. E. H. Freshfield in an ironmonger's shop, and have been given by him to other churches. In the organ gallery of St. Olave's, Hart Street, are two old wrought-iron hat-stands from All Hallows; that on the south side is prettily ornamented with sunflowers. It may be mentioned incidentally that there was here "a pair of organs" before the Reformation; the present organ was built by Samuel Green in 1781-1783, at a cost of £360, and has lately been renovated.

The monuments inside the church are many and interesting. It would be a useful task to copy all the inscriptions accurately; in this brief paper I can only allude to a few of them. Immediately east of the vestry door is the earliest now existing there—a Purbeck marble slab inlaid with brass. It used to be on the north side of the sanctuary hidden under oak panelling, was discovered about 1846 and moved to its present site in 1870. No doubt this is the monument to Sir Richard Haddon, Lord Mayor in 1506 and part of 1512, with his two wives kneeling and two sons and three daughters. In the fourth edition of Stow (1633) it is spoken of as already defaced; the arms there given, namely, a single hose, still appear on the monument. The arms on each side show that he was a Mercer and also a Merchant of the Staple. At the east end of the

south aisle there is a memorial brass to John and Ellyne Orgone, dated 1584. Between the figures is shown a wool-pack, having on it a merchant's mark; over them are scrolls with the word: "Learne to dye—ys ye waye to life"; and beneath are the following lines:

As I was so be ye
As I am you shall be
That I gave that I have
That I spent that I had
Thus I end all my coste
That I lefte that I loste.

Variations of these lines are not uncommon. See "Annals of St. Olave's, Hart Street," etc, 1894, by the Rev. A. Povah, D.D., a previous rector. Sir Richard Haddon endowed a chantry at St. Olave's.

At the east end of the north aisle, under the window to the left, is a brass plate set in Purbeck marble, to the memory of Thomas Morley, who was "Clarke of y^e quenes Maiesties storehowse of Deptford and one of y^e officers of y^e quenes M^{tie} Navye deceased y^e 20 daye of July 1566." The rhymed epitaph is full of quaint conceits and allusions; it is thought by some to be older than the monument. Under the centre of this window are two brass plates from the crypt of Lambe's Chapel, Monkwell Street; they are to Katherine Bestney, 1609, and to Henry Weldon, 1595. Two other brasses without figures are worthy of remark. That to George Schrader, on the floor near the vestry door, has two coats-of-arms and Latin inscriptions. He was a young man of good family from Brunswick, one of many foreigners whose names are connected with this and the neighbouring parishes, and he seems to have been travelling about to complete his education. The entry in the register is: "1605, October 5, George Shraddier stranger out of M^r Howell's howse buried in the Chancell." There is also, in the passage from the chancel to the vestry, a brass with armorial bearings to Sir Andrew Riccard. Not content with this his successors commemorated him by a

marble statue in the north aisle with a long inscription, from which and from other sources we learn that he was a rich and able merchant, that he was frequently chosen Chairman of the East India Company, and was for eighteen years in succession Chairman of the Turkey Company. He served the office of Sheriff in 1651, and died in 1672, "having nobly left the advowson of St. Olave's, which he had purchased, in trust to five of its principal inhabitants." His daughter and heiress, Christian Riccard, married, first, John Geare in 1655, the ceremony being performed both by an alderman and a bishop; and, secondly, Sir John Berkeley, who became Lord Berkeley of Stratton.

On the south wall of the south aisle near the east end, and above the vestry door, there is a fine Jacobean monument to Sir James Deane, who amassed a large fortune as "merchant adventurer," and belonged to the Drapers' Company, but refused to become an alderman, preferring to pay the customary fine. He was Lord of the Manor of Basingstoke, and, dying in 1608, left various sums of money for charitable purposes, among the rest an annual charge of £5 4s. upon Ash Farm, near Basingstoke, to provide the poor of St. Olave's, Hart Street, with bread every Sunday. The monument shows Sir James in armour, with his third wife, kneeling; the two who predeceased him, kneeling on each side with skulls in their hands, and three children, who died in infancy, lying, one below the figure of the first wife, and two below that of the third. These infants are "swathed in their chrysumes, *i.e.*, with the white vesture which the minister placed upon them immediately after baptism, and before they were anointed with the chrism or baptismal oil."

On the east wall of the south aisle is a tablet with Latin inscription to William Turner, Dean of Wells, whose "Herbal" marks, perhaps, the earliest stage of the science of botany in England. A man of considerable learning, he was associated at Cambridge with Nicholas Ridley, afterwards Bishop of London, who was of the same college

(Pembroke Hall), taught him Greek, and joined him in tennis and archery. He accepted the teachings of Latimer, escaped persecution by living abroad in Mary's reign, and died at his house in Crutched Friars, 7th July, 1568. Near this is a monument, dated 1614, to his son, Dr. Peter Turner, with a portrait bust, or as described in the fourth edition of Stow's "Survey," "with half the lively figure of the party it concerneth." He represented Bridport in several of Elizabeth's parliaments, where he is said to have zealously advocated the cause of the Puritans. In 1606 he attended Sir Walter Raleigh in the Tower, and was author of a pamphlet, "The Opinion of Peter Turner, Doct, in Physicke, concerning Amulets, or Plague Cakes."

On the south side of the sanctuary, fronting westward, is a large black and white marble monument to Admiral Sir John Minnes, Chief Comptroller of the Navy, Master of the Trinity House, and in part compiler of the book of verses called "*Musarum Deliciæ*," which has been reprinted of late years by John Camden Hotten. Anthony à Wood says of Minnes that "he did assist, as I have been credibly informed, Sir John Suckling in the composition of some of his poetry." Samuel Pepys, the diarist, often refers to him in somewhat contradictory terms of praise and blame.

In a niche on the south side of the altar is the effigy in alabaster, of Lady Anne Radcliffe kneeling at a desk. She died in 1585. Her husband, Sir John Radcliffe, son of Robert, first Earl of Sussex, by his third wife, Mary, daughter of Sir John Arundell, is commemorated by a tablet with armorial bearings on the east wall of the north aisle, and perhaps by a neighbouring figure, truncated at the knees, of a knight in armour with hands clasped in prayer.

North of the chancel is a kneeling figure, life size, clad in armour, which represents Peter Capone, a Florentine gentleman, who died of the plague in 1582. The material is alabaster. A tablet also of alabaster, with a long Latin inscription and armorial bearings, records another foreigner, namely, Ludolph de Werder of Anhalt, a student from

various German universities, who died in 1628, aged twenty-nine. In the register he is described as "Ludolph Vanderwader from tower hill." Jefferie Kerby, some time alderman and grocer, who died in 1623, has an alabaster tablet to his memory, which describes him as "a man whom y^e Turkie and East India Company for his knowledge and industrie had in great esteeme; the Grocers Company (of whom he was a member) for his charitable minde held full of pietie, his wife and children for his discreet care of them found most affectionate, and all good men for his sincere dealinge valewed truly worthy." There is also a large white marble tablet with floreated border and a shield of arms supported by cherubim, to Jane, wife of Matthew Humberstone, and second daughter of James Hoste, of Sandringham, in Norfolk, now belonging to His Majesty the King. She died in 1694.

One of the most important and picturesque monuments in the church is that to the Baynings. Standing partly against the north wall of the sanctuary and partly against the adjoining column, it is composed of alabaster and has two kneeling statues coloured to resemble life, which represent Andrew Bayning, alderman, who died in 1610, and Paul, his brother, who was sheriff and alderman, and died in 1616. Beneath the latter are some doggerel lines; they conclude with the comforting assurance that—

The happy summe & end of their affaires
Provided well both for their soules and heires.

Paul's son, created Viscount Bayning, of Sudbury, who was possessed of a large fortune, left £1,220 for buying land and building and keeping in repair a hospital or almshouse in the parish and a further sum of £2,280 to purchase land for the maintenance of the inmates. Among the State Papers are the household bills (1632-1634) of the widow of Lord Bayning and of his son, the last who held the title. They were living together at their house in Mark Lane. Dr. Harvey says in the "City Remembrancer," 1769 (vol. ii,



MONUMENT TO THE BAYNINGS, ST. OLAVE'S, HART STREET.

p. 28), that after the Great Fire "the affairs of the custom-house were transacted in Mark Lane, at a house called Lord Bayning's, till the custom-house was rebuilt.

The connection of the famous Samuel Pepys with St. Olave's deserves more than a paragraph to itself. He was Clerk of the Acts during the nine years over which his "Diary" extends, and (except for the first few months) resided in Seething Lane, in a house next the Navy Office and belonging to it. His Diary contains frequent references to the church and the people who attended service there, indeed, all the neighbourhood is teeming with memories of him. 1665 was the year of the Great Plague. It was on the 17th of June that Pepys saw for the first time the red cross with the words, "Lord, have mercy on us!" marked upon the doors of two or three houses. The parish of St. Olave, Hart Street, suffered terribly, whole families being swept away. A summary of the deaths from this cause was extracted from the register by the Rev. C. Murray, and printed in the "Gentleman's Magazine," October, 1845. It seems that 4 died in July; August, 22; September, 63; October, 54; November, 18; December, 5. Of these there were buried in the churchyard, 98; in the new churchyard, 42; in vaults, 12; in the church, 7; in the chancel, 1; buried in places not specified, 166. Total, 326. During the worst of the visitation Pepys was living with his clerks at Greenwich, but he stuck to his business, and the chief management of the Navy Office devolved upon him. On 30th January, 1665-6, he makes the following entry in his diary: "This is the first time I have been in this (St. Olave's) church since I left London for the plague, and it frightened me indeed to go through the church, more than I thought it would have done, to see so many graves lie so high upon the churchyards where people have been buried of the plague."

The death of his wife, Elizabeth Pepys, occurred 10th November, 1669, and high up against the north wall of the chancel he placed her monument. It is of white marble,

D

with a portrait bust of the lady in the same material, against a darker marble background. She is represented as a pretty young woman with a smiling expression, apparently looking towards the pew set apart for the officers of the Navy Board, which was in a small gallery in the south aisle, access to it being obtained by an external staircase from the south side, as shown in an old print. Pepys mentions sitting there on the 11th November, 1660, the first time it was used, and it remained in existence until the "restoration" of 1870-1. He himself, on 4th June, 1703, was laid to rest in a vault constructed for him, just beneath his wife's monument. For generations there was no tablet to his memory at St. Olave's, but in 1884 one was put up from a design of the late Sir Arthur Blomfield, being unveiled by J. Russell Lowell, then United States Minister, who delivered an admirable address on the occasion, the substance of which is given in Dr. Povah's "Annals of St. Olave's." It is affixed to the south wall below the site of the pew set apart for the officers of the Navy Board.

There are, or were, two disused burial grounds in the parish. The smaller one, on the east side of Seething Lane, opposite the east end of the church, called the new churchyard, was only 36 feet in length by 22 feet, and was consecrated in 1680. Within the last three or four years it has been built over, by what authority I have not heard. That through which the diarist often passed lies to the south and south-west of the church, and is approached from Seething Lane by means of a gateway which is certainly picturesque, albeit rather forbidding, with its iron spikes and carved emblems of mortality. Above the keystone the following inscription from Philippians i, 21, "*Mihi vivere Christus et mori lucrum*," is dimly visible. Charles Dickens must have had a depressing recollection of it when he wrote in "The Uncommercial Traveller," chap. xxi: "One of my best beloved churchyards I call the churchyard of Saint Ghastly Grim. It is a small, small churchyard, with a ferocious strong spiked iron gate like a gaol."

The advowson of the living belonged to the Nevill family during the fourteenth century; it afterwards came to Richard Cely and his heirs in the female line, remaining in their hands, as Newcourt tells us, "for near four-score years; and after that in the noble family of Windsor for near four-score years more." Later, as we have seen, it was bought by Sir Andrew Riccard, who gave it in trust to five inhabitant householders of the parish. The trustees have exercised their privileges ever since, with one exception, viz. in 1857, when they were unable to agree, and the presentation for that time lapsed to Dr. Tait, then Bishop of London.

The oldest plate at St. Olave's is a tankard dating from 1608. The most interesting piece perhaps is also a tankard with the date mark for 1692 and a maker's initials R T. It is thus inscribed: "Given by Sir Richard Beach Commissioner of the Navy to the Parish of St. Olave in Hart Street. Delivered by his executors T. Copping T. Coleby and W. Prescott, 25 Dec. 1692."

The registers begin in 1563. Here is recorded the baptism of Robert Devereux, Earl of Essex, commander of the Parliamentary forces, 1642-1646, and eldest and only surviving son of Queen Elizabeth's ill-starred favourite. It runs thus: "1590-1, Jan. 22. Robert Lord Deaveraux Viscount hereford, sonne and heyre of Robart Earl of Essex, in my lady Wallsingham's howse mother to the Countis, Sir francis Knolls and the lord rich with the countesse of leicester wittnesses, Doctor Andrews preached and baptized the child." This was Dr. Lancelot Andrewes, born in the neighbouring parish of All Hallows, Barking, who was then vicar of St. Giles's, Cripplegate, and afterwards Bishop of Winchester. Lady Walsingham's house was in Seething Lane, the greater part of which is in the parish of All Hallows, Barking. She was the widow of Sir Francis, and their daughter and heiress Elizabeth, Countess of Essex, mother of the infant, before her marriage with the Earl was widow of Sir Philip Sidney. On 13th June,

1619, is recorded the christening of "William, son of Sir Thomas Savadge." The father was created Viscount in 1626; he had a house on Tower Hill, the site of which is marked by Savage Gardens.

In 1664 George Penn, uncle of William Penn, founder of Pennsylvania, was buried in the chancel, and 26th March, 1835, Joseph Chamberlain, father of the Right Honourable Joseph Chamberlain, at this church married Caroline Harben.

In 1870 the parishes of St. Olave, Hart Street, and All Hallows, Staining, were united, and the church of the latter parish was pulled down with the exception of the tower, the site being bought by the Clothworkers' Company. The body of All Hallows Staining church, which was spared by the Great Fire, had been rebuilt after 1671, when it fell down, as recorded in the register; but this tower, which belonged to the previous structure, is still standing in a remnant of the churchyard now thrown open to the public. It has, however, been so drastically "restored" that not much charm now attaches to it. On the south side of the tower a crypt was constructed in 1873 out of materials of the old crypt of the chapel of the Hermitage of St. James in the Wall, Monkwell Street. The approaches of the churchyard and tower of St. Olave's are from Mark Lane by Star Alley, and from Fenchurch Street by a passage on the west side of the London Tavern. Stow calls this "Stane Church," "for a difference from other churches of that name in this city, which of old were built of timber, and since were built of stone." There was a peal of six bells in All Hallows; the oldest of them (and the oldest church bell in the City) is now at Grocers' Hall, Prince's Street. It has on it the following Flemish inscription in Gothic character: "Martine es minen name miin gbelnnt cy gode bequame ghemaect jnt jaer MCCCCLVIII." The diameter is $27\frac{1}{2}$ inches, and it weighs 4 cwt. These old Flemish bells appear to be rare in England. In 1483, during the short reign of Richard III, an Act was passed for the purpose of checking "strangers artificers." It pro-

hibited the importation of certain "wares ready made and wrought" including bells.

The churchwardens' accounts of All Hallows, which go back as far as 1491, abound with curious information. Here are two or three specimens:

"1492. Itm p^d to John Bulbeck for makig of the beme light weyng in olde wax XL pound at jd the pound iijs iiijd. Itm p^d for ij iij q^r of new wax at viijd a pound xxijd.

"1582. P^d for an howre glass xijd.

"1587. P^d to y^e ringers the 9 of February for Joye of y^e execution of y^e Queene of Scotts 00.01.00.

"1606 P^d for makeinge of three Red Crosses vppon the doors of the houses 00.01.00, that were infected with the plague."

On the union of the two parishes sixteen monuments from this church were removed to St. Olave's. One is placed in the baptistery under the tower at the west end of the south aisle, and the others at the west end of the north aisle. They have no special interest attaching to them, unless it be of interest to note that on the tablet to William Frithe, who died in 1648, he is described in a long Latin inscription as "symbolæographus," which may mean a notary; Strype, however, speaks of him as a painter.

The parish registers date from 1642, earlier ones having disappeared. There are various items relating to titled personages. At All Hallows, Staining, the gallant Sir Cloudesley Shovell was married to Lady Elizabeth Narborough, of Knowlton, Kent, 10th March, 1690-1.

Mr. Bryan Corcoran, who is a churchwarden of St. Olave's and has long been connected with the neighbourhood, has lately written a little guide book containing, among other useful features, a ground-plan of the church and several elevations, showing the positions of the various monuments.

ALL HALLOWS, BARKING.

ALL HALLOWS, Barking, at the north-east corner of Great Tower Street, opposite Seething Lane, is dedicated to All Hallows (or All Saints) and St. Mary, and seems to have derived the additional name of Barking from the fact that it belonged originally to the Abbess and Convent of Barking in Essex. The dedication was a common one, there being formerly eight churches thus called in the City of London. The first known mention of it occurs in the Registrum Roffense as early as the reign of Stephen, when the advowson was given by Riculphus and Brichtwen his wife to the cathedral church of Rochester. Later the patronage passed into the hands of the convent. As, however, the church is called Berkingechyrche in this first reference one may conclude that the subsequent transfer was merely a restoration of original rights. The vicarage was not established till the year 1387.

Richard I added the chapel of St. Mary, which was afterwards famous for a statue of the Virgin placed in it by Edward I. He obtained an indulgence of forty days for all true penitents worshipping there, who should contribute towards the repair and ornaments of the chapel and pray for the soul of its founder. In the instrument setting this forth, prayer is specially enjoined on behalf of the soul of Richard I, "whose heart is buried beneath the high altar." Hence a belief that the "lion heart" is buried beneath the communion table of the existing church. But it is on record that the king left his body to be buried at the feet of his father at Fontevrault, and his heart to the Canons of Rouen, to whom in his life time he had been a benefactor. They gratefully enshrined the relic in a sumptuous receptacle; and it is now said to be under the recumbent effigy of him in the south choir aisle of the cathedral at Rouen; the case that contained it is in the museum there.

Particulars of the vicissitudes which have occurred to these relics will be found in "Archaeologia," vol. xxix, p. 202. The Chapel of our Lady of Barking did not adjoin the church, but stood in the cemetery about a hundred yards north of it. That at least was the opinion of the late Rev. Joseph Maskell, a good authority, given in a brief work which appeared about 1889, embodying corrections of his larger history of the church and parish. Peter Cunningham says that the Navy Office (of Pepys's time) in Seething Lane, occupied the site of the chapel. This ecclesiastical structure was greatly enriched by John Tiptoft, Earl of Worcester, who, in 1461 or 1462, was appointed Constable of the Tower, and thus came into close connection with the neighbourhood. Here he founded a guild or brotherhood for "a master and brethren," and endowed it with various gifts. During the short-lived triumph of the Lancastrians, the Earl, who had attached himself to the fortunes of Edward IV, was seized and after a short imprisonment suffered death on Tower Hill. Baker, in his Chronicle, mentions that Richard III rebuilt the chapel of St. Mary, and added to the original foundation a collegiate establishment consisting of a dean and six canons. It was destroyed in 1547 by Edward VI, under the Act for the Dissolution of Chantries, Colleges and Guilds.

Let us now examine the present parish church. To quote from Godwin and Britton, the body of it "consists of a nave with aisles, and the pillars and arches which divide these support a clere-story containing seven flat-pointed windows, each of which is divided by mullions into three lights with cinquefoil heads. The south aisle is lighted from five large windows (divided like those in the clere-story), the heads of which are apparently segments of a circle; while in the north aisle there are four windows of a similar kind, but terminating in obtuse angles. This same difference in the heads of the windows appears in those of the east ends of the two aisles; the one in the south aisle being apparently a segment of a circle, while the other is obtusely pointed."

The large centre window at the east end is sharply pointed and has flowing tracery.

Perhaps the most suggestive portions of the interior as it now stands are the pillars dividing the nave from the north and south aisle. Those to the west have an early character, they are "circular and massive, with capitals formed by a few simple mouldings." The pointed arches, which spring from them, may possibly be alterations of a later date. On the south side three of these old pillars and a half pillar are visible, on the north there are four and a half pillars against what appears to have been the western wall of the nave. This half pillar has its ancient capital, the rest in the church having been tampered with, as have the arches above. A bay of the north aisle has been shut off at the west end, and has been used at different times as an engine-house and a coal-hole; it is now only separated from the rest by a low screen and has become the choir vestry. This north aisle has in modern times been lengthened westward, to follow the line of the street and of the present tower; it contains a fine carving of the Royal Arms, formerly at the east end of the church. To return to the arcading of the main body of the structure. The eastern or chancel arches, three in number on each side, are obtusely pointed and are considerably narrower than those to the west; therefore, although their crowns are more or less of the same height, they spring from capitals on a much higher level, being supported by tall and slender clustered columns. These arches in their present form cannot be earlier than the late fifteenth century; but the form and tracery of the centre east window, already referred to, are probably imitations of what existed here in the fourteenth century.¹ The masonry also of the chancel east wall is ancient, being in part formed of unshaped flints; the rest, including that of the aisles, which has been to a great extent renewed, is chiefly of Kentish

¹ The tracery of this window was renewed in the restoration of 1814. See letter from J. Carter, the well-known architectural draughtsman, to the "Gentleman's Magazine," dated 20th January, 1815.

rag. Hatton, in his "New View of London" (1708), says: "Some think the church has been much enlarged eastward, for I am told that the foundation of a wall is found to run across at a considerable depth near the pulpit." Hence it has been said that the eastern part was added in the fourteenth century, and that the arcades were subsequently rebuilt. The opinion, however, seems more probable that this foundation marks the line of a former chancel arch, the chancel aisles having obliterated former chantry chapels, several of which are known to have existed.

In 1634-5 there was much repair and rebuilding of the fabric generally, upwards of £1,400 being expended. The parishioners employed a Mr. Goodwin, described as "the mathemetician," to do the work, and he was told to visit several other churches for information and guidance. The principal items in his expenditure were as follows:

	£
Making newe all the upper windows and severall side windowes and painting the steeple . . .	400
Painting and gilding the nave	230
A new rooffe throughout	200
Plumber's work and lead for roof	80
Tyles and timber for chancel roof	40
Glazier for taking down and setting up again coloured glass in E window	10

Two curious entries in this account run as follows: "Expended at the Rose Tavern meeting M^r Stone King's surveyor, concerning his advice about the repairs £0 2^s 9^d;" and "To M^r H. Davye for a rondlett of Canarie wine given to M^r Stone in recompence for his advice, £1 8^s 0^d."

It is evident from their form that none of the windows in the church, except the large one at the east end, can date from before the time of this rebuilding.

Shortly afterwards, namely in 1639, a petition was presented either to the Bishop or to Parliament against Dr. Layfield, vicar of All Hallows (and Archbishop Laud's nephew) complaining of various innovations made by him

in the church service which were held to encourage Popery. Among the rest the chancel had been adorned with ten statues of saints. In consequence he was ordered to appear before the House of Commons as a delinquent, but the matter appears to have been arranged amicably.

In 1649 the south-west portion of the church was severely damaged by an explosion of gunpowder at a ship-chandler's hard by, which caused the destruction of over fifty houses and great loss of life. I have in my collection a curious pamphlet of half-a-dozen pages with the following title: "Death's Master-Peece or A true Relation of that great and sudden Fire in Tower Street, London; which came by the firing of Gunpowder, on Friday the 4th of January, 1649. With a list of the Names of the greatest part of those that were killed by the said Fire." Below is an engraving of a skeleton. We are told that "the number buried that were not so much disfigured by the fire, but they were known, some buried at Barking-church, and others carryed home to their own places of abode were 43, and 24 which were so missing and found out by peece meal, amounts to three score and seven." In his edition of Stow, 1720, Strype relates that the next morning a female infant was found in her cradle on the leads of the church, and that she grew to be "a proper maiden." The then existing steeple (shown in several old views and plans), which had a spire, and was at the end of the south aisle, was so much shaken, that nine years afterwards it had to be taken down. The existing brick tower, surmounted by a cupola, was then built at the end of the nave. Although very plain, it has rather a grand quality of massiveness, and some value as a rare example of church architecture at the time of the Commonwealth. Its western front is not square with the body of the church, but with Seething Lane. When this tower was built, in 1659, the churchwardens then in office placed over the clock "a great carved gilded image" of St. Michael the Archangel "between two fretwork figures of Death and Time." The

figure held a trumpet to its mouth, and in the left hand was a leaden scroll having on it the words, "Arise ye dead and come to judgment." In 1675 Mr. Clements, then upper churchwarden, removed the figures, placing that of St. Michael over the Commandments at the east end of the church, and the others over the organ then being erected. No complaint was made until after the death of the vicar, Layfield. In the following year, 1681, the churchwardens were indicted by several parishioners at the Old Bailey under a statute of the time of Edward VI against images. The senior churchwarden, Edmond Sherman, supported the parishioners, and on his own responsibility destroyed the image of St. Michael, which occasioned a war of words between him and the lecturer, named Jonathan Saunders. A pamphlet then written by Sherman has for its motto, "Thou shalt not make to thyself any graven image, etc. Thou shalt not bow down to them nor worship them."

There was formerly a turret containing a staircase which communicated with the roof towards the west end of the south aisle. It is shown in the view of the church published by West and Toms, 1736, and disappeared in 1862, when the old porch on the south side was also shorn away, Tower Street being then widened to the detriment of the church and burial ground. The staircase doorway still remains, I am told, but is now concealed by panelling. In the Great Fire the church narrowly escaped, the vicar's house adjoining, and part of the porch, being destroyed. Pepys, the diarist afterwards went up into the tower and viewed the surrounding desolation. From the north side one enters the church through a pretty late Gothic doorway of Reigate stone.

In 1814 the church was "restored" at a cost of no less than £5,313, when the high-pitched roof over the nave disappeared, the old ceiling being replaced by a very inferior one of fir and stucco, the battlements were removed, and a seventeenth-century vestry at the east end

was rebuilt. Subsequent repairs and alterations took place in 1836, in 1860, and 1870.

Among the glories of All Hallows are its two altar tombs, and its rich series of memorial brasses. The canopied altar tomb in the north-east corner of the chancel has the arms of John Croke, skinner and alderman, who dwelt in Mark Lane, and whose will, dated 1477, was proved in 1484. The name and date are gone, but it is he, doubtless, who is represented on a finely engraved brass at the back, in his alderman's mantle, kneeling at a desk; behind him are the smaller figures of his sons. Opposite, his wife Margaret appears as a widow, with her daughters behind her. From the mouth of each of the principal figures an inscribed roll issues, of which only a few letters remain. The tomb on the south side, of Purbeck marble, like the one just described, appears to be somewhat older. There is at the back, beneath the canopy, a brass plate, gilt and engraved with a design representing the Resurrection of Christ. In Munday's edition of Stow (1618) we are told that there were then two other brasses on the tomb, which represented kneeling figures, with inscriptions but no names. It is impossible now to identify this monument; Maskell thought that it belonged to one of the founders of a Chantry Chapel here.

The earliest of the brasses on the floor of the church, namely that to William Tonge in the south chancel aisle dating from 1389, is of small size and circular in form, consisting of a shield surrounded by this inscription: "Pries p. l'alme Willm. Tonge q. gyt ycy ky Dieu de sonn alme eyt mercy." Tonge was member for the City in 1388, and left ten marks, not, as Mr. Maskell supposes, for the repair of the church, but for the purchase of a Legend for the use of the parishioners. His will is preserved. Not far off a brass to John Rusche, 1498, affords a late instance of the practice of placing animals at the feet, in this case a dog of uncertain breed. On the same side of the church, a little west, there is a small brass to Christofer Rawson, mercer

and merchant of the Staple of Calais, with his two wives; an inscription appears at their feet and small scrolls issue from their mouths. By his will, dated 30th September, 1518, a short time before his death, which occurred 18th January following, he directs his body to be buried "in the chapell of our blessed Lady sett on the south side of the parish churche of Alhalowen Berkyng, on the wey ledyngge out of the quere." He concludes thus: "And I will that a marble stone shal be ordenyed by myn executors and laid upon my grave, with the ymages of me and my two wyfes and children, and with an ymage of the Holy Trinitie and this scripture, 'Libera nos, Salva nos, Sanctifica nos,' for which I bequeath x.s." The prayer clauses originally on the plate have been erased. Rawson's daughters became co-heiresses. Margaret married Henry Goodricke, an eminent lawyer, brother of Henry Thomas Goodricke, Bishop of Ely and Lord Chancellor temp. Henry VIII. A brass east of Tonge's, to William Thynne and his wife, 1546, should not be overlooked. Henry VIII showed him much favour, but he is chiefly famous for editing the first edition complete more or less of Chaucer's works. It was printed by Thomas Godfrey in 1532, being dedicated to the king, in whose household Thynne then held the office of "chefe clerk of the kechyn." In a bookseller's catalogue for 1890 I observed that an imperfect copy of it was priced at £68. When this brass was restored in 1861, it was found to be a palimpsest, the reverse side being part of an old brass of English workmanship; on it could be traced the figure of an ecclesiastic holding a chalice. Another official is commemorated on a brass now fixed to a pillar in the south aisle, namely William Armar, servant for fifty-one years to Henry VIII, Edward VI, Mary, and Elizabeth, and governor of the pages of honour. He died in 1560, his monument has some quaint verses of which this is a stanza:

He that liveth so to this worlde,
That God is pleased withall,

He nede not at the judgement daye
Fear nothing at all.

It was restored by the Clothworkers' Company in 1846.

The fine memorial brass in the centre of the nave to "Andrew Evyngar, citizen, and Ellyn his wife," with their son and six daughters, is from its style clearly of Flemish origin. Above their figures is a design known as Our Lady of Pity, a dead Christ on the knees of the Virgin Mother. At the feet of the figures is a merchant's mark. A somewhat similar example is in the church of St. Mary Quay, Ipswich, dated 14th July, 1525. Evyngar's will was proved in the Commissary Court of London, 18th July, 1533. Among its clauses is the following: "I am bounde by obligacion in xxxⁱⁱ sterlyng to kepe an abett yerly after the decease of Jacomyn my moder, late the wife of John Evyngar my fader." The last named had been a Flemish brewer, and this gives a reason for the fact that the monument came from abroad.

On the floor of the north aisle, not far from the east end, is a small brass to John Bacon and his wife Joan, 1437, the earliest and most beautiful of its kind in the county of Middlesex. He was a wool merchant, who is represented standing on a woolsack; his tunic has full sleeves, and his legs are clothed in tight hose. His wife wears a veil head-dress, and a high-waisted gown with sleeves. Above the figure is a heart inscribed "Mercy," and encircled by two scrolls. Bacon's will was proved and enrolled in the Court of Husting; he seems to have left a good deal of property in the City and elsewhere, and had a daughter, Margery, married to John Poutrelles. Not far off there are some remains of a memorial brass to Thomas Virby, seventh vicar, 1434-1453, whose toleration of heretics is said to have brought him to prison for a time in the Tower of London. Maskell, quoting from an English chronicle edited for the Camden Society, gives the peculiar circumstances of the case. There is another brass also dilapidated, this time on the floor of the nave to Thomas Gilbert,

"civis et draper Lond ac merc(ator) Staple Callis et Agnes ux(or) ejus nuper ux(or) Joh(annis) Saunders." He died in 1483 and she in 1489. In his will proved in the Prerogative Court of Canterbury the testator commits his body to be buried in the church of the parish of All Hallows, Barking, "wherein at this tyme I dwell, and I will that my obit shall not be done outrageously contrary to all reason for pompe and pride of this world, but onely honestly and discretely—that it may be to the lauding and praying of Almighty God and to the helth and comfort of my soul everlasting." Gilbert's brothers-in-law, Sir Robert and Sir John Tate, both Mayors of London, were his executors. The former, as Stow tells us, was buried in the chapel of St. Mary. Between the modern choir stalls is a brass of 1591 to Roger James, who came from Utrecht, during the reign of Henry VIII, and established a brewery at Clare's Quay, Lower Thames Street. Yet another brass plate opposite the one to James is to Mary, wife of John Burnell, merchant; she died in childbirth, 5th April, 1612 aged twenty years, leaving an infant son.

On the walls are interesting monuments; among them, one against the east wall on the south side, by the door of the clergy vestry, to Kettlewell, the pious non-juror. He asked that he might be buried in the grave where the body of Laud had lain for a time, and his request was granted. On the north wall, near Croke's altar-tomb, is a fine monument, consisting of a figure in late sixteenth century costume, kneeling before a desk with an open book on it, and surmounted by a shield of arms. It is to the memory of Jerome Bonalia (d. 1583), who is mentioned by Strype among the Roman Catholic agents of foreign princes, and was probably connected with the Venetian embassy. His burial at All Hallows is in accordance with his will, in which he left money to Italian relatives, and provided for a Mass at his native town, Bergamo, thus showing that he died a Roman Catholic. Further westward on the same wall is a monument to Baldwin Hamery, who, after taking

the highest degree in medicine at the University of Leyden, had been for five years physician to the Muscovite Czar. Returning, he married at Amsterdam and then settled in London, where he died in 1640. On the floor of the nave is a monument to Joseph Taylor and Mary his wife, with a Latin inscription setting forth that after more than thirty-five years of married life they both died of dropsy on the same day, 23rd January, 1732.

The church fittings, all of post-Reformation times, should be carefully studied. Among them I would mention the Communion table given by John Burnell in 1613, and the handsome carved pulpit of the same date, with an equally fine sounding-board, placed here twenty-five years afterwards, which has on it the motto, "Xpm pdicam crucifixum." Xpm here stands for Christum, the p representing the Greek letter Rho. The vestry minutes of 1638 record an injunction to the churchwardens to "take care that a new pulpitt hedde be made in regarde the old one is too small." This perhaps was thought advisable owing to a change in the acoustic qualities of the church caused by the new roof. In the vestry minutes we are told that it was made by Mr. Laine, and that it cost £19. The wrought iron work of floreated design, which supports the rail of the steps leading to the pulpit is no doubt more modern, and there is nothing better of the kind in the City. Note also the decorative iron frame with hat-pegs affixed to the pillar at the back of the pulpit, where perhaps was the pew of some rich citizen.

The sword-rests, now on the modern chancel screen, which contains some old carved work, were erected in honour respectively, of Sir John Eyles, Bart., Lord Mayor in 1727; of Slingsby Bethell, M.P. for London, and Lord Mayor in 1755; and of Sir Thomas Chitty, Lord Mayor in 1760. In the vestry minutes of 23rd October, 1755, occurs the following entry: "Ordered that it be left to the churchwardens to alter the Corporation Pew in the Church for the reception of Slingsby Bethel, Esq., Lord Mayor



PULPIT, SWORD-RESTS, ETC., ALL HALLOWS, BARKING.

elect, in the same manner as it was done in the mayoralty of Sir John Eyles, and to provide a handsome sword-iron with proper arms and decorations." In the London Directory for 1738, Bethell is described as "Merchant of Tower Hill," and Chitty as "Grocer opposite the Custom House."

The altar-piece with pictures of Moses and Aaron was presented by a parishioner in 1685; the carved work which frames the Creed and the Lord's Prayer is particularly good. The gray marble font, near the east end of the south aisle, has an elaborate carved wooden cover, formerly obscured by repeated coats of paint. The removal of these has now brought to light a fine example of the style of Grinling Gibbons, probably by the same hand as the carving mentioned above. There was an organ in this church as early as the year 1519, built by Anthony Duddington of the parish of St. Stephen's, Walbrook, at a cost of £50. The original contract or agreement still exists. Its removal is not recorded, but we know that in 1675-1677 a new organ, the work of Renatus Harris, was placed in the church, that it was repaired and enlarged in 1720 by Gerard Smith, nephew of Harris's famous rival, Bernard Schmidt; that it was repaired again in 1813, and having been injured by fire in 1880, was shortly afterwards restored by Gray and Davidson. The handsome carved organ case still remains, and there is a row of old-fashioned pews near the west end of the church, dating probably from 1704-5. At that time the body of the church was also wainscotted, a south gallery (erected in 1657) was taken down, and the organ gallery enlarged, the fittings of St. Giles's, Cripplegate, serving as a pattern. The brass altar-rails, put up in 1750, are of a type that is original and uncommon. On the ground floor of the tower is a lead cistern handsomely ornamented, with the date 1705. In the belfry above it hangs a modern peal of eight bells. There is some good church plate here of the early seventeenth century. A silver-gilt paten, square and on four round knobs, dating from the year 1633, is said to be unique in form. On a

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window of the north aisle appear the painted arms of Sir Samuel Starling, elected Lord Mayor in 1669. They date from the year of the Great Fire, when he was living near Pepys the diarist in Seething Lane, who remarks on 8th September, 1666, that "Alderman Starling, a very rich man without children, the fire at next door to him in our lane, after our men had saved his house did give 2*s.* 6*d.* among thirty of them, and did quarrel with some that would remove the rubbish out of the way of the fire, saying that they come to steal."

Many stirring events have happened at the church of All Hallows. Here kings with their retinues, on the way to the Tower of London, used to stop and do homage at the high altar and at the shrine of our Lady; here the mayor, aldermen, and council, met to discuss their rights before proceeding to the king's courts in the Tower. Here in 1285 occurred a most dramatic incident, when Gregory de Rokesby, then Mayor of London, having been summoned by the Lord Treasurer to wait upon him at the Tower, went to the church of All Hallows, where he stripped himself of his robes and insignia, and proceeded to the Tower as a mere private citizen. For this conduct he was deprived of his office, he and about eighty other leading citizens being committed to prison; and the king appointed Ralph de Sandwich to be custos of the City and its liberties, the office of Mayor remaining in abeyance for many years. To this church in 1311 the Knights Templars were brought from the neighbouring prison, to be tried for heresy and condemned to torture.

From its nearness to the Tower, All Hallows was a ready receptacle for the remains of those who rightly or wrongly were condemned as traitors and executed on Tower Hill. The headless bodies of Henry Howard, Earl of Surrey (the poet), of Archbishop Laud, and of Bishop Fisher, were buried in the churchyard, but were afterwards removed, and that of Laud was from 1645 to 1663 in a vault beneath the communion table. On 24th July of that year it was

taken to the chapel of St. John's College, Oxford. The entry of his burial in the parish register book runs as follows: "January 11, 1645, 'William Laud, Archbishop of Canterbury, Beheaded." A brass plate on the floor of the north aisle towards the west end is in memory of George Snayth, sometime auditor to Laud, and one of the witnesses of his will. The archbishop bequeathed to him £50. He died in 1651, and was buried in this church to be near his old master. On 10th January, 1895, a ceremony took place in Trinity Square, which marked a great change of public opinion. The choir of St. Nicholas Cole Abbey, and All Hallows, Barking, went in procession to the spot where, two hundred and fifty years before, Laud met his fate on the scaffold; *Te Deum* was sung, and the story of the archbishop's death was read by one of the clergymen in attendance.

A few years ago, in spite of its many vicissitudes, All Hallows still preserved a peculiar old-world charm, which hardly survives the latest and most costly "restoration" begun about 1893, from the designs of the late Mr. J. L. Pearson. A high-pitched timber roof has intruded itself over the nave and chancel, an attempt to imitate what was there before the restoration of 1814. The florid north porch with a chamber above it has been added in place of a smaller fabric, which had at least the negative merit of being unpretentious. Outside, the plaster has been picked off the walls, which have again been battlemented, and are now pointed with that projecting ridge of dark cement so dear to most modern architects. A trench has been dug along three sides of the building, almost large enough to serve for purposes of defence. It has been paved with tombstones from the disused burial-ground.

Among the old vestry minutes there is an order dated 16th December, 1657, for the erection of stocks and whipping-post required by the statute, "at the Church^{yd} corner in Tower Street against M^r Lowe's the draper's, with a convenient shed over them." The parish register books

begin in 1558. We have seen that the eldest son of Robert Devereux, Earl of Essex, Queen Elizabeth's favourite, was baptized at St. Olave's, Hart Street. The burials of his younger children at All Hallows are recorded thus:

1592, February 19th. M^r Walter Deverox sonne to the Right Ho Earl of Essex.

1596, May 7th. Henry Deueraux sonne to the right honourable Erle of Essex.

1599, June 27th. Penelope Devorauux daughter to the honorable the Earle of Essex.

The two first-named had been christened at the neighbouring church of St. Olave's, Hart Street.

The Rev. J. Maskell prints a slightly different version of these entries. They were copied as here given by Colonel J. L. Chester.

"William Penn, Quaker, who founded Pennsylvania was christened at All Hallows Oct 23rd, 1644, the year in which his father the admiral first held a command at sea, and J. Quincy Adams, sixth President of the United States of America, on July 26th 1797 here married Louisa Catherine Johnson of this parish."

Allusions have been made in this chapter to the Rev. Joseph Maskell, sometime curate of All Hallows, who did so much to elucidate its history. He was latterly chaplain of Emanuel Hospital, James Street, Westminster, that picturesque building now, alas! destroyed. Besides his writings on the subject of this church, there are in the second volume of the "Transactions of the London and Middlesex Archaeological Society" (1864), some useful notes on the sepulchral monuments of the church by G. R. Corner and J. Gough Nichols. In 1899 a little volume called "Berkyngechurche by the Tower—the story and work of All Hallows, Barking," was compiled by the Rev. C. R. D. Biggs, one of the curates. He gives particulars of a mission college in connection with All Hallows, established in 1883. When he wrote it had no official status, merely consisting of the vicar and four curates.



INTERIOR OF CHURCH OF ST. KATHERINE CREE, LOOKING EAST.

THE CHURCH OF ST. KATHERINE CREE

THE church of St. Katherine Cree, or Christchurch, is in Aldgate ward on the north side of Leadenhall Street, a short distance east of St. Andrew Undershaft. Stow says, "the parish church of St. Katherine standeth in the cemetery of the lately dissolved priory of the Holy Trinity, and is therefore called St. Katherin Christ Church. This church seemeth to be very old; since the building whereof the high street hath been so often raised by pavements that now men are fain to descend into the said church by divers steps seven in number." A statement strengthened, perhaps, by the existence of a piece of a semi-octagonal half pillar or respond against one of the eastern piers of the tower, its capital only three feet above the present ground level, but it does not seem to be of very great antiquity. Stow's continuators in the fourth edition of his "Survey" assert that it is eighteen feet long, and that it is buried to the extent of fifteen feet, showing "the measure or height to which the flore of this new church hath been raised above that of the old."

Be this as it may, in fact, after the foundation of the Augustinian Priory of Holy Trinity, Aldgate, in 1108, by Queen Matilda or Maud, the half-Saxon wife of Henry I, the inhabitants of the ancient parish of St. Katherine which, together with the parishes of St. Mary Magdalen, St. Michael, and the Trinity, was absorbed by that establishment, for many years used part of the conventual church, but the arrangement proving inconvenient, the church of St. Katherine was built for them in the churchyard set apart for the lay inhabitants of the precinct. According to Strype, it dated from the time of Richard de Gravesend, who was Bishop of London from 1280 until 1303, but as the chapel of St. Katherine and St. Michael it is mentioned in a bull of Pope Innocent III, who died in

the year 1216. By the will of Walter Costantyn, dated 25th April, 1349, property is left to the Prior and Convent of Holy Trinity for providing a chantry at the altar of St. Mary, lately reconstructed by the testator in St. Katherine's chapel founded within the churchyard of Holy Trinity aforesaid.

The church was originally served by a canon, and the Priory paid the expenses, but this led to difficulties between the Prior and the congregation, and at length Richard Clifford, Bishop of London, intervened. A copy of the written arrangement then made by him is given in Strype's edition of Stow. It was agreed to by the contending parties in 1414, and from that time the church became a parish church or chapel, being maintained by the parishioners. After the Dissolution the neighbouring Priory came into the hands of Sir Thomas Audley, afterwards Lord Chancellor and Baron Audley of Walden. He offered the great Priory Church to the parishioners of St. Katherine in exchange for their smaller one, and when they refused, "for fear," as Stow writes, "of after claps," he is said to have pulled down the Priory Church, part of which, however, seems to have survived for many years. Audley built or adapted for himself a house within the Priory precinct, perhaps including a portion of the Priory Church, and there he died in 1544. The church of St. Katherine Cree, which had come into his hands as representative of the Priory, he gave with the tithes, by will dated 19th April, 1544, to the Master and Fellows of Magdalen College, Cambridge, on condition that they would serve the cure here. Thereupon, as we are told by the Rev. George Hennessy (in the "*Novum Repertorium*"), they leased the impropriation to the parishioners for ninety-nine years. The Priory precinct passed by the marriage of Lord Audley's daughter Margaret to Thomas, fourth Duke of Norfolk, who was beheaded in 1572. From him it came to be called Duke's Place. His son sold the mansion house and precinct to the City of London.

Of the original church of St. Katherine Cree little if anything is visible, but besides the small fragment already mentioned, ancient masonry may be traced outside, just above the ground level along the south and west fronts. The lower portion of the tower, dating probably from 1504, when, as Stow tells us, "Sir John Percivall, merchant-tailor, gave money towards the rebuilding thereof," shows pointed arches on the east and north sides. Their bases are concealed by the raising of the floor, and the turret staircase is also partly buried. The rest of the church was taken down in 1628, and the present building was shortly afterwards begun, the first stone being laid by a well-known citizen and captain of train-bands, Martin Bond, whose monument is in the church of St. Helen, Bishopsgate Street. The date on keystones on the north side of the nave is 1630; the church was consecrated by Laud, then Bishop of London, on 16th January, 1630-1, according to a form drawn up by Andrewes. The historian Rapiu de Thoyras remarks that Laud "used so much ceremony resembling the practice of the Church of Rome at the consecration, as gave a very great handle to his enemies to charge him with a design for introducing Popery." As shown in the fourth edition of Stow's "Survey" (1633), the parishioners intended also to rebuild the tower; we see to what extent they carried out their wish. The colonnade on the top supporting a cupola is said to have been added in the eighteenth century.

The design of this church has long been attributed to Inigo Jones, but only by tradition. We are glad that the late Mr. G. H. Birch, in his valuable book on London churches, included it among the works of that great architect, because he gave us the advantage of his description and the excellent accompanying illustrations. Mr. Reginald Blomfield, also a high authority, and writer of "A History of Renaissance Architecture in England," questions the belief that either this or Laud's addition to St. John's College, Oxford (1631) was really by the man who designed such

works as the Banqueting Hall, Whitehall, and the church of St. Paul, Covent Garden; writing to me privately he says that he sees no trace of Inigo Jones in St. Katherine Cree. But Lincoln's Inn Chapel, which with moral certainty we can assign to him, and which was consecrated a year after the completion of the classical Banqueting House, was a more pronounced attempt at Gothic, then no doubt thought by many to be the ecclesiastical style. It has been lengthened and otherwise altered; the tracery of the windows, however, has something in common with that of the church I am describing. From the Records of the Honourable Society of Lincoln's Inn, lately printed under the able editorship of Mr. W. Paley Baildon, I find that in 1615, "Indicho" (*sic*) Jones was entrusted with the consideration of a fit model for this chapel. By the end of 1619 Inigo Jones had submitted a plan which commended itself to the Bench, a "platform of the model" had been drawn by Mr. Clarke, who had undertaken the actual building of the chapel, and Mr. Thomas Baldwyn had estimated the masons' and bricklayers' work at £2,231 6s. 8d. Baldwyn was at the time Comptroller of the Office of Works under Inigo Jones, Surveyor. Lincoln's Inn Chapel was consecrated 23rd May, 1623.

St. Katherine Cree is a curious mixture, the details being of that debased Renaissance type which shows Flemish or German influence, and which we are accustomed to call Jacobean, while the general design is more or less Gothic. Nave and chancel are under one roof, aisles prolonged to the extreme east, as we have remarked to be usual in Gothic City churches, at least in their final development. The tower is at the south-west corner, opening into the nave and south aisle, but this tower being part of the older church, does not entirely fill the south-west angle, and it is independent of the arcade. The arcading again is not equally spaced, the last bay on each side being much narrower than the others. The west wall is not square with the rest of the church, and

the north aisle suddenly narrows to one-half its width for the greater part of the last two bays westward. This peculiarity, if we may trust a statement in the fourth edition of Stow's "Survey," is caused by the inclusion of a former north cloister into the eastern portion of the north side of the present church. It is said to have been over seven feet wide, which would correspond with the additional portion. Fortunately of late years a manuscript plan of the former church has been brought to light. It is among the treasures of Hatfield House, and forms part of a ground plan by J. Symans of the precinct of the Priory of Holy Trinity, Aldgate, which is supposed to date from about the year 1592. Mr. W. R. Lethaby used this and a similar plan on the first floor level to illustrate a paper on the Priory in the second volume of the "Home Counties Magazine," which contains so much valuable information about old London. A plan from his reproduction is given by me in the fifth volume of the transactions of the St. Paul's Ecclesiological Society, together with one of the present church. It is a matter of regret that these plans could not be reproduced for the present paper. The western portion of the north wall of the present church is doubtless built on the old foundations, the aisles of which were narrower, the existing tower giving the width of the former south aisle. The south side of the church had external buttresses. In Symans's original plan, on the passage immediately to the east of the church appear the words: "The gate entring into the monestary Church," and this splendid building is also shown a short distance to the north-east. It is remarkable that Symans gives no indication of a cloister. The ground on the north side now occupied by the broader portion of the church with the space to the immediate north of it is described by him as a garden, while west of this, against the church wall, there is a tenement which extends just as far east as the narrow portion of the present church, forming part of a row that faced what is now called Cree Church Lane on the same site as the present houses. Whether there was a

cloister or not, the existence of this tenement would doubtless have prevented the widening of the church to its extreme west end.

To resume our account of the present structure, the columns dividing aisles from nave are of the Corinthian order, and without intervening entablature carry semi-circular arches (having keystones of mixed renaissance design) which support a clerestory. On the walls of the latter are pilasters resting on corbels of similar style to the keystones, and from these spring ribs which support a groined ceiling. At the intersections of the ribs appear the City arms coloured and gilt, and those of the Fishmongers', Ironmongers', Clothworkers', and Leather-sellers' Companies. The ceilings of the aisles are very similar and are also adorned with the arms of City Companies. That on the south has those of the Grocers, Goldsmiths, Haberdashers, Vintners, and Brewers, while the northern ceiling has those of the Mercers, Drapers, Skinners, Salters, Dyers, and Pewterers. On the window by the vestry door are the arms of the Cordwainers. At the east end is a large window, the upper part of which has tracery of the form of a wheel within a square. This is usually called a catherine-wheel and is supposed to refer to the patron saint, Catherine of Alexandria. It may be remarked incidentally that the design of the whole window bears a considerable resemblance to that of the great east window of old St. Paul's Cathedral. An inscription records that its stained glass or part of it was the gift of Sir Samuel Stainer (elsewhere called Stanier), Lord Mayor in 1713. Two years afterwards he spent £100 on the repair of this window. Mr. Birch thinks that some of the glass in the wheel or rose may date from 1628-1631, the time of the rebuilding. An illustration to Godwin and Britton's "Churches of London" (1838) shows the Royal arms occupying the three central lights of the lower portion, with other arms on each side. Hatton says that when he wrote, namely in 1708, the window had the City arms with the

date 1630 and the arms of Sir James Campbell, Lord Mayor in the year 1629. This window is darkened and those at the east ends of the aisles are blocked, by encroachments up to the very walls.

The oak reredos below the east window has been a good deal altered since Hatton described it as having a painted perspective of columns with Cherubim and Seraphim, and full-length figures of Moses and Aaron surmounted by what he calls "the Queen's Arms very spacious, carved in relievo." This is the handsome piece of carving now against the wall of the north aisle near the west end. The reredos appears not to be the original one, against the panelling close to it is placed a glass case containing two books—a Prayer Book given by Martin Bond in 1630, and a Bible given by S. Cornick in 1693, for the use of the churchwardens. A beautiful oak doorway now at the entrance to the vestry, on the north side of the church near the east end, has over it the inscription "Ex dono S.C. 1693," and a coat of arms described as "two barrs, on a chief a greyhound courant in full course."

The organ gallery, supported by well-carved wooden pillars, blocks both a west door and the west window, the only means of access to the church at present being through the south door into the tower. The organ, with its handsome case, dates probably from 1686, when the church was repaired, and was made by Bernard Schmidt, usually called "Father Smith." Hatton in 1706, says: "there is a neat little organ gallery, and the case is adorned with frames, four Cupids, etc., carved." The vestry is marked in Ogilby and Morgan's plan of 1677. Externally it has a disused doorway on the east side which may be coeval with the rebuilding. The pulpit and communion table are said by Strype to be of cedar "and both the gift of Mr. John Dyke a merchant living in this parish." The present communion table is a good specimen of rather late eighteenth century work. The pulpit now close to a pillar of the north aisle is almost in its old position, as shown by a staple above, to

support the sounding board, but in 1874 this excellent piece of inlaid woodwork was converted into the top of a table which stands in the vestry.

The font, at the west end of the north aisle, with carved and gilt oak cover of the same date, is charming in proportion; it has on it the arms of Sir John Gayer, Lord Mayor in 1646, who during his mayoralty was held to have resisted an ordinance passed by Parliament for compulsory service in the militia, being in consequence expelled from office and imprisoned in the Tower where he remained until 1648. He died in the following year. A brass plate on the floor in front of the Communion table, placed there in 1888 by Mr. E. R. Gayer of Lincoln's Inn, barrister, and others of Sir John's descendants, marks the site of his burial-place. To commemorate his escape from a lion, when lost in a desert in Asia Minor, which perhaps he was crossing for purposes of trade, a sermon known as "the Lion Sermon" is annually preached here on 16th October. Sir John left £200 to the parish for this purpose; the preacher was to receive £1, the clerk 2s. 6d., the sexton 1s., while the remainder of the interest was annually on that day to be distributed among the necessitous parishioners; but this money has been seized under the City Parochial Charities Act. The sermon, however, still continues; in 1899 it was preached by the Rev. E. R. Gayer, the gentleman who, in 1888, had been instrumental in putting up the brass plate to Sir John's memory, and who between these two dates had been ordained. The "flower sermon," also preached at this church, is a modern institution, introduced by a late incumbent, the Rev. W. M. Whittemore, from the destroyed church of St. James, Duke's Place, where he first preached it in 1852. The oldest flower sermon is that preached at St. Leonard's, Shoreditch, under the will of Thomas Fairchild, gardener, of Hoxton, who died in 1729, and of whom I wrote a short notice in the "Dictionary of National Biography."

The most interesting monument in St. Katherine's is that

against the wall of the south aisle near the east end, originally in the old church, to Sir Nicholas Throckmorton, who had been ambassador from Queen Elizabeth to the Court of France, and, as the inscription tells us, was chief butler of England and one of the chamberlains of the Exchequer. He died in 1570-1, aged fifty-seven, as some said, of poison administered by Robert Dudley, Earl of Leicester. To him Throgmorton Street owes its name. His wife was a daughter of Sir Nicholas Carew, the discarded favourite of Henry VIII, whose monument is in St. Botolph's, Aldgate, and they had a family of ten sons and three daughters. From them were descended the Throckmorton Carews of Beddington, who died out in the male line during the eighteenth century.

On the wall of the south aisle is a well-designed mural tablet to Bartholomew Elmore, to his wife Alice, to Richard Cheney, their son-in-law, and his two sons. This tablet has on each side a figure male and female, their costumes being suggestive of religious orders. Elmore, who died in 1636, was apparently a contributor towards the rebuilding of the church; his arms were formerly on a window of the north aisle.

Another handsome monument on the same wall is that to Richard Spencer, Turkey merchant, who died in 1667. We are told that "after he had seen the prodigious changes in the State, the dreadful triumphs of Death by pestilence, the astonishing Conflagration of the City by fire—he piously lamented the misery, and then in peace and charity, in the faith of Christ, in communion of the Church, he finished his course and left behinde him a goode name, a deare wife, a vertuous example, and three daughters."

The bas-relief at the west end of the wider portion of the north aisle, to Samuel Thorpe, who died in 1791, has on it "J. Bacon R.A. Sculpsit 1794." There are monuments of no special interest from the destroyed church of St. James, Duke's Place. In St. Katherine Cree was one of the many memorials formerly existing in City churches to Queen Elizabeth. It was given, as we learn from the fourth edition

of Stow's "Survey," by "a stranger to this parish who is yet concealed and is still desirous to be so," and began in the usual style:

Spain's Rod, Rome's Ruin, Netherland's Relief,
Heaven's Gem, Earth's Joy, World's Wonder, Nature's Chief,
Britain's Blessing, England's Splendor,
Religion's Nurse, the Faith's Defender.

On a pillar in this church there was formerly a tablet (now high up against the north wall) to Sir William des Bouverie, Bart., who died in 1717, aged sixty years, also to his wife and five grandchildren. He was a merchant of Flemish extraction, his great-grandfather having settled at Canterbury in 1568. From Sir William's second son the Earl of Radnor is descended.

The pews have been cut down and converted into open seats; attached to those of the churchwardens are their wands of office. Some of the old carving has been worked into the choir benches. Near the chancel are two sword-rests. Both have four shields of arms. That on the south side has the arms of J. T. Thorpe, Lord Mayor in 1820, and those of the Drapers' Company. The sword-rest on the north side has the arms of H. C. Coombe, Lord Mayor in 1799, and of J. B. Glover, Lord Mayor in 1787. Both have the City arms and those of Sir Andrew Lusk, Lord Mayor in 1873.

The silver plate here seems to have been renewed about the time of the rebuilding, as the pieces generally date from 1626 to 1631. There are three pewter alms dishes of remarkably fine workmanship, and no doubt all of similar date: one has the Royal arms on a boss in the centre and the initials C R; another, a sword in saltire crowned, with a rose thistle and harp crowned, and the initials C R; a third the Prince of Wales's feathers and initials C P. All these are beautifully worked in enamel on the alloy known as gilding metal. There is a fourth pewter dish, identical in design, with a double rose in the centre, also enamelled, but this has been electro-plated. They are probably among the choicest specimens of pewter-work extant in England.

Immediately beyond the church at the east end, leading into the churchyard, there was formerly a curious external doorway, having on it in the pediment a recumbent skeleton with a shroud. Strype calls it "a very fair gate given by William Avenon, citizen and goldsmith, in 1631." It is now placed against the modern parish room in the vestige of churchyard still remaining. This was formerly rather large, extending to the north-east, but much of it was built over about twenty years ago, before the passing of an Act which would have rendered this illegal. A parish room was then erected communicating with the vestry. In the plan of the old church of St. Katherine Cree the gateway, where William Avenon's door afterwards stood, is marked as leading to the south porch of the Priory church.

Between two windows on the south wall of the church facing Leadenhall Street is a sun-dial, put up in 1706, with the motto "Non sine lumine." On the heads of two leaden water-pipes on the same side is the date 1683. The external wall parapets of the church and the tower formerly had peculiar rounded battlements surmounted by balls, as shown in an eighteenth-century print by West and Toms.

It is not unlikely that Hans Holbein was buried here, in the adjoining parish to that in which he lodged at the time of his death. I will take this opportunity of adding that in 1863 the late Sir Wollaston Franks communicated a paper to the Society of Antiquaries on Holbein's will, then lately discovered at St. Paul's Cathedral. The will first showed conclusively that Holbein died in 1543, the previously accepted date being 1554. It may be remarked that 1543 was a year when the plague did great havoc, and Holbein has always been thought to have died of the plague. We also learn that he was rated in the parish of St. Andrew Undershaft as a stranger, an indication that he had ceased to be a permanent resident in England. With regard to his supposed burial at St. Katherine Cree, it is a tradition only, thus repeated by Strype, "I have been told that Hans Holbein, the great and inimitable painter in King

Henry VIII's time, was buried in this church, and that the Earl of Arundel, the great patron of learning and arts, would have set up a monument to his memory here had he but known whereabouts the corpse lay." Stow, however, who was almost a man when Holbein died, says nothing on the subject. No information can be derived from the registers of burials, those of St. Andrew Undershaft beginning in 1558, and those of St. Katherine Cree in 1663.

Malcolm, in his "*Londinium Redivivum*," vol. iii, p. 309, gives the following quotation from an old book belonging to this parish, no doubt still in existence:—"Receyved of Hugh Grymes for lycens given to certen players to playe their interludes in the churche-yarde from the feast of Easter An. D'ni 1565 untill the feaste of Seynt Mychaell, Tharchangell next comynge, every holydaye, to the use of the parysshe the some of 27*s.* and 8*d.*"

The church of St. James, Duke's Place, Aldgate, was built in 1621-2, being consecrated on the 2nd of January for the convenience of those who dwelt in what had been the precinct of the Augustinian Priory of Holy Trinity, somewhat as the church of St. Katherine Cree had been previously built; the early ground-plan seems to prove that it was on the site of the chapter-house, the walls of which were probably utilized. The King perhaps suggested the dedication, for in his account of it Strype prints the following rhyme:

This Sacred structure which this Senate fames,
Our King hath stil'd the Temple of St. James.

In the fourth edition of Stow's "*Survey*," published in 1633, to which reference has more than once been made, there is an account of this church, written as we are told "by the friendly help of George Cooper, clerk there." It was rebuilt in 1727, and destroyed in 1874, when the parish was united with that of St. Katherine Cree. The City Corporation, as patrons of St. James's, Duke's Place, present alternately with Magdalene College to what is now called the rectory of the united parishes.

THE CHURCH OF ST. ANDREW UNDERSHAFT

ST. ANDREW, UNDERSHAFT is on the north side of Leadenhall Street, at its junction with St. Mary Axe. A church dedicated in honour of St. Andrew was certainly here in 1298, when the parish is mentioned in a will of Robert de Rokesle, alderman of Lime Street Ward. From the thirteenth to the fifteenth century it was called St. Andrew upon Cornhill, because the corn-market in former times extended as far east as Lime Street, and the church was held to be on the elevation so named. For this reason in the fourteenth century it was also known as St. Andrew-atte-Knappe, meaning at "top," from the Anglo-Saxon word "cnaep" with that signification.

Both these second names, however, were long ago superseded by that of "Undershaft," which owes its origin to the fact that in the fifteenth and early sixteenth century a shaft or may-pole used to be set up each year in front of the south door of the former church on this site. It overlooked the old church for the last time on "Evil May-day," 1517, when a fray took place, amid the gaieties of the occasion, between the apprentices and foreigners settled in the city, for their share in which several apprentices were condemned to death. After this, for two and thirty years the shaft remained unraised beneath the eaves of a row of houses thence called Shaft Alley, when a certain curate whom Stow calls Sir Stephen preached against it at Paul's Cross as an idol, with the effect that the parishioners first sawed in pieces and then burnt the old may-pole of St. Andrew's. Stow, whose "Survey of London" is enlivened by so many touches of personal reminiscence, tells us that he had often heard this man Sir Stephen "forsaking the pulpit of his said parish church, preach out of a high elm tree in the midst of the churchyard, and then entering the church forsaking the altar, to have sung his high mass in

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English upon a tomb of the dead towards the north." There is reference to the may-pole in the following lines, said by Stow to occur in a poem called "Chance of Dice":

Right well aloft and high ye beare your heade,
The weather cocke, with flying, as ye would kill,
When ye be stuffed, bet of wine then brede,
Then looke ye, when your wombe doth fill,
As ye would beare the great shaft of Cornehill,
Lord, so merrily crowdeth then your croke,
That all the streete may heare your body cloke.

No such poem is elsewhere attributed to Chaucer. Professor Skeat, however, has found the stanza in some anonymous verses which he thinks may be by Lydgate. I would add that there is still a Shaft's Court next to the house numbered 131 on the north side of Leadenhall Street.

The present church was built between the years 1520 and 1532, "every man," as Stow tells us, "putting to his helping hand, some with their purses, other with their bodies." A chief contributor, though not an inhabitant of this parish, was William Fitz William, ancestor of the Earls Fitzwilliam, who had been Sheriff in 1506, and was afterwards of the King's Privy Council. Another was Sir Stephen Jennings, at whose expense the north side of the nave was built, also the north aisle, and Stow adds that he also glazed the south side, and paid for the pews in the south chapel, this church being systematically pewed at the time of the rebuilding. Jennings, who died in 1524, was buried in the Greyfriars Church, and Fitz William carried on his work. Other contributors were John Kerkbie, Sheriff in 1507, John Garlande, and Nicholas Levison his executor, who was Sheriff in 1534.

St. Andrew's has a shallow sanctuary at the east end, a slight deviation from the usual plan, for at the date of its construction the aisles of most London churches extended as far east as the choir; in other respects it is a fairly typical town church of late Perpendicular style, presenting no difficult architectural problems, and apart from

its fine proportions, interesting chiefly from having been built through the zeal of London citizens shortly before the Reformation. It may be remarked, however, that whereas such churches as St. Olave, Hart Street, and All Hallows, Barking, doubtless had, to begin with, chancel arches between nave and chancel, which in process of time had disappeared; this being built at a time when the chancel arch had become obsolete in London never possessed such a division. Its nave is flanked by two side aisles, and there is a tower at the south-west angle, to a great extent rebuilt in 1830. As may be observed from the ground-plan, which is to be found in the first volume of the Transactions of the St. Paul's Ecclesiological Society, this tower does not fit into the last bay of the south aisle, being narrower and extending further to the east, and the base of its turret staircase is below the ground level—almost convincing proofs that the lower portion is a survival of the previous church. It contains six bells and a clock bell; the three oldest have on them the words: "Robertus Mot me fecit, 1597"; a fourth, by the same maker, dates from 1600. The church is entered from the south side of the tower through a renaissance doorway, above which is an oblong compartment divided into panels containing the arms of the City of London, those of the bishopric and others. There is also an entrance to the church on the north side.

The aisles, lighted by large windows, are divided from the nave by five clustered columns on each side with obtusely pointed arches, forming six bays. Above them is a clerestory having six windows on each side. In the north wall, almost on a line with the second columns from the east end, is a doorway opening into a turret staircase which leads on to the roof, and is thought to have once communicated with the rood loft. It projects into the modern choir vestry, now an adjunct of the older vestry. The roof of the nave, nearly flat but slightly coved at the sides, has transverse beams resting on corbels, on two of which is the date 1532. The space between the beams is

divided by ribs into square panels, with flowers and shields at the intersections. The south aisle roof is slightly pointed, while that of the north aisle is flat, with shields at the intersections of the somewhat massive beams. The spandrels of the nave arches, which are marked off from the clerestory by a string course, have traces of painting apparently in oil colour of subjects from the New Testament, now difficult to make out; Godwin mentions among them the Temptation of our Saviour and the Woman of Samaria. They were executed in 1726 at the expense of Henry Tombes, a parishioner. The spaces between the clerestory windows had formerly paintings of the Twelve Apostles by the same hand, and over the chancel was a painting of the Heavenly Choir, also given by Mr. Tombes.

In 1875-6, when the nave of St. Andrew's was restored by Mr. Ewan Christian, the chancel was reconstructed by Mr. (afterwards Sir) Arthur W. Blomfield, the glass of the east window being then removed to the window at the west end, which had previously been blocked up. It has a curious series of portraits of Edward VI, Elizabeth, James I, Charles I, and Charles II, the costume at least suggests him and his name is below, but the face is more like that of William III. If, as appears to have been the case, the window was given by Sir Christopher Clitherow, this portrait must have been added, for he died in 1642. Other details are worth examining, the coats of arms for instance, and the initials C R and W R frequently repeated; a good deal of modern glass is mixed up with the old. The present east window is entirely modern, both in form and glazing.

I have said that the church was pewed in part at least at the time of rebuilding. The pews, which had doubtless been renewed in one or more of the restorations of 1627, 1684 and 1704, gave way in the restoration of 1875 to open benches, but those of the churchwardens near the west end have the old carving at their backs. The handsome oak pulpit and marble font with oak cover still remain, and are

of similar style to those which one sees in Wren's churches but evidently of earlier date. Hatton, in his "New View of London," 1708, says of the former that "in the panel thereof which directly fronts the S. there is a glory, the rays whereof and I.H.S. are particularly curious, and the whole carved with cherubim, flowers, fruit, leaves, books displayed, etc., in great perfection." This pulpit has now lost its sounding-board, and has been moved from the north to the south side of the nave; on it are two curious little brass figures of St. Andrew, which are sometimes said to have belonged to the former church, but they appear to be not older than the latter half of the eighteenth century. The organ, with carved case surmounted by winged figures and mitres, was until 1875 in a short gallery at the west end of the nave; it is now in the easternmost bay of the south aisle. This is considered a very fine instrument, and was built by Renatus Harris, who, though beaten by Bernard Schmidt in the competition at the Temple Church, supplied many organs to City churches, and was followed by sons who were also successful organ-builders. It is remarkable that only three organists held office here from 1720 to 1836. They were Philip Hart, Dr. John Morgan, and Miss Mary Allen. The organ used to have below it the old clock now projecting from the side of the north entrance.

There are some very interesting monuments at St. Andrew's, the most noteworthy perhaps being that near the east end of the north aisle to "honest" John Stow, to whose memorable "Survey of London" all who work at London topography must be constantly referring. It was put up by his widow, and contains a portrait figure sitting at a desk or table and engaged in the act of writing which was once painted to resemble life. I have examined it carefully and can say with confidence that the material is alabaster, but ever since Strype, copying I think from Dugdale, made an erroneous statement to that effect in his life of Stow, 1720, writers have repeated again and again

that it is made of terra-cotta. A slab of Bath stone beneath the feet, inserted in later years, was removed during a repair lately carried out at the expense of the Merchant Taylors' Company, to which Stow belonged. The railing now in front of the monument was then inserted in imitation of one which existed there during the eighteenth century, as shown in old prints. On the monument is the motto, "Aut scribenda agere aut legenda scribere." The word "aut" has been imperfectly altered to "stut" by some stone-mason ignorant of Latin, and when the lettering of the motto was gilt during the late repair, the error was repeated, though traces of the original letters are still visible. Mr. Birch compares this with the bust of Stow's contemporary, Shakespeare, executed by Geraert or Gerard Janssen, who was son of a native of Amsterdam, and carried on business as a "tombe-maker" near St. Saviour's Church, Southwark. Stow died, at the age of eighty, on the 6th of April, 1605. It is sad to think that not long before he was in an impoverished condition, and James I, on being appealed to generously (?), granted him, not relief, but a license "to gather receive and take the alms and charitable benevolence of all his loving subjects whatsoever inhabiting within his cities of London and Westminster and the suburbs thereof." His widow, however, must have had some means, or she could not have gone to the expense of erecting this handsome monument. Her name was Elizabeth, and she was thought to be Stow's second wife. It is true that the burial at St. Andrew's of Anne, wife of "Jo: Stow," 18th January, 1580-81 is recorded; but Mr. C. L. Kingsford, a great authority, has reason for supposing that she was the wife of another John Stow who also lived in the parish.

Against the north wall also, near the turret door and completely filling up the space that might have been occupied by a window, is a ponderous but fine monument to Sir Hugh Hammersley, Sheriff in 1618 and Lord Mayor in 1627, who came of a Staffordshire family. From his epitaph we learn that he was "Colonel of this City, Presi-

dent of Christ's Hospital, President of the Artillery Garden, Governor of the Company of Russia Merchants and of those of the Levant, free of the Company of Haberdashers and of Merchant Adventurers of Spain, East India, France and Virginia"; also that he "had issue by Dame Mary his wife fifteen children," and that he died 19th October, 1636, aged seventy-one. Sir Hugh is represented of the size of life, with his wife behind him, kneeling under a canopy, on each side of which are the standing figures of men in military dress ably designed. It is by Thomas Madden, who, according to Redgrave's "Dictionary of British Artists," is otherwise unknown as a sculptor. A portrait of Hammersley can be seen in Haberdashers' Hall. This monument has lately been cleaned and restored at the expense of a member of the Hammersley family. It is unfortunate that the restorer has covered it with a dark and shiny varnish, by which the effect of his work is almost ruined.

To the west, against the same wall and near the north entrance, is a tablet to Sir Christopher Clitherow, who has been mentioned as probably the donor of the west window, and to Mary his wife. He is here described as "a great and general merchant." The following facts about him may perhaps be not inappropriately mentioned. He was Master of the Ironmongers' Company in 1618 and 1624, Governor of the East India Company in 1638, also Governor of the Company of Eastland Merchants, Sheriff of London, M.P. for the City, and in 1835 Lord Mayor. He gave a rent charge of £4 a year on property afterwards owned by the East India Company, which income used to be employed in the purchase of bread for the poor of St. Andrew's parish. There is a fine portrait of him at Boston Manor House, a delightful old mansion near Brentford, which was bought by his fourth son James Clitherow, and now belongs to the Rev. W. J. Stracey Clitherow. Sir Christopher's daughter Rachel married Dr. William Paul, Bishop of Oxford; her descendant, Sir Thomas Stapleton, succeeded in 1788 to the ancient barony of Despencer.

Between the Clitherow monument and that to Hammersley are comparatively modern inscriptions of no special interest. Between the Hammersley and Stow monument, close to the vestry door, is a little coloured figure of Alice Byng, with a large ruff round her neck, kneeling in prayer at a desk. She died in 1616, having had, it appears, three husbands "all batchellors and stacioners." Her second husband, Francis Coldocke, is said to have been "by birth a gentleman." Above are the arms of the Stationers' Company. Alice Byng's father was Simon Burton, citizen and wax-chandler "for twenty-nine years of the Common Council," and very charitable to the poor of the parish, who was buried here in 1593, and is commemorated by a brass plate in a frame near the Byng effigy. It was put up by his daughter when her name was Coldocke.

If we now turn our steps to the chancel we shall find on its north side a large Elizabethan monument with portrait figures, which commemorates Sir Thomas Offley, Lord Mayor in 1556, his wife and three sons. Over the tomb are the following lines:

By me a lykelihood beholde
How mortal man shall torn to mold,
When all his pompe and glorie vayne
Shal chaynge to dust and earth agayne.
Such is his great uncertaintye,
A flower and type of vanitye.

Below, some quaint doggerel is perhaps worth quoting for the sake of the information it gives about the life of Sir Thomas, who may be taken as the type of a successful citizen of his day. It runs thus:

Intombed in this monument here rests a worthy wight,
president, Alderman, sometye maior, Sir Thomas Offley knight,
in Stafford borne, whose liberalness y^t towne doth seme to know,
Such were the benefitts one them y^t there he did bestowe.
A father grave, a consul wise, good counsell for to give,
For eightye twee yeares in good fame he seemed here to live.
this knight in mariage wth one wyfe fiftye two yeares owt spent
dame Jone her name intombed here, three sonnes y^e lord them sent,

Of which it pleased god above by death to call for two
henry doth lyve his fathers heyr, god graunt him well to doe,
of marchaunt taylors he was free, the staplers chefest staye
his dealing just, for whome the poor continually do pray.

It may be remarked that the word "just" in the last line has been converted by a foolish restorer into "not," thus making nonsense, but traces of the original letters can be dimly made out. Sir Thomas's wife died in 1578, and he followed her to the grave four years afterwards, bequeathing, as Stow tells us, "the one half of his goods to charitable actions, but the parish received little benefit thereby." His sister married Mr. Stephen Kirton, who was also buried in this church. He was an alderman and merchant of the Staple of Calais, and in his will, proved 29th August, 1553, he provided that forty poor folk, men and women of the parish, if they could be found, if not of the ward of Lime Street, were each to have on the day of his burial a gown of russet or any other colour except black or puke (a colour between russet and black). Thirty sermons also were to be preached in the months succeeding his death at 6s. 8d. a sermon. Kirton's daughter Ann married Thomas Dutton, the first of that name at Sherborne, Gloucestershire. Their son William married Anne, daughter of Sir Ambrose Nicholas of Oxford House, the site of which is occupied by Salters' Hall. From them Lord Sherborne is descended.

A good memorial brass, now placed against the east wall of the north aisle, represents Nicholas Levison, already alluded to as one of those who contributed to the building of the church, with his wife Denys; their eight sons and ten daughters kneeling behind them. Above was a representation of the Trinity which has been defaced. The figures have been gilt and the brasses decorated with fine enamel work. He was Sheriff in 1534, and his monument was restored in 1764 at the expense of the parish. An interesting note on the brasses to Burton and Levison, by the late Mr. W. H. Overall, will be found in vol. iv of

the "Transactions of the London and Middlesex Archaeological Society," p. 237.

In the windows of the north aisle are small painted coats of arms coeval with the church; Malcolm, writing in 1802, says that there were then forty-four. Beginning at the east end the glass was given by a citizen named de Orton, and is dated 1532. It has on it the Merchant Taylors' arms, the Haberdashers', and those of the Merchants of the Staple of Calais. The arms of de Orton are on the second panel from the left.

The most eastern window on the north side was given by Nicholas Levison in 1532. It has his own arms and those of the Merchant Taylors' Company.

The second window has nothing to prove who gave it, but is decorated with the arms of the Mercers' Company and of the Merchants of the Staple of Calais. The others on this side have nothing to show who gave them.

On the south side the two eastern windows with painted glass are, one in part, the other wholly, concealed by the organ. That next to it on the west side shows a merchant's mark and three coats of arms. There are also four coats of arms on each of the two adjoining windows to the west.

In the south aisle the monuments, although of less interest than those on the north side, should not be passed without a few words of comment. Three dark ones at the west end, not in their original places, are to the Jeffrey family which gave a name to Jeffrey's Square hard by. It seems to have been built about 1720, and has now been absorbed by the new Baltic. The parish register records the burial, November 7, 1709, of Sir Jeffry Jeffrys, Knt.

Lower down there is a tablet to the memory of the Datchelor family; of these, Mary Datchelor, who died unmarried in 1725, left property to the parish for the purposes more especially of apprenticing boys and repairing the donor's tomb. It has now been appropriated to a girls' school at Camberwell which is administered by the Cloth-workers' Company. There is also a tombstone to Mary

Datchelor and her two sisters outside the church at the east end, in the shred of churchyard remaining.

Another monument, high up, to Peter Van-Sittart, who died in 1705, has by way of ornament an incongruous mixture of skulls and cherubs skilfully carved. It is a very good specimen of its kind, and has lately been cleaned and repaired at the expense of a descendant. This ancestor of the Vansittarts is also commemorated on a tombstone in the churchyard near that of Mary Datchelor.

Below, a pretty tablet, lately repaired, but showing marks of injury from a gas-light placed too close to it, marks the resting-place of Margery, wife of Humfry Turner, gentleman, who died in the year 1607. She had previously been married to Isaack Sutton, goldsmith, by whom she had twelve children, but only one survived her. Another, hard by, is to one of the Warner family of Great Waltham. Several monuments are covered if not mutilated by the organ.

Against the north wall, beneath the effigy of Alice Byng, a modern brass plate has been fixed to the memory of Charles Torriano, a London merchant who died in 1723, and of his wife Rebecca, who followed him to the grave in 1754. They were both buried in the churchyard. She was the daughter of Alderman Sir Peter Paravicini, who was a friend of Samuel Pepys the diarist, and became bail for him when in 1690 he was falsely accused of furnishing information to the French Court about the state of the British navy.

The great artist Hans Holbein appears to have been lodging in this parish at the time of his death. Probate of his will, dated 29th November, 1643, describes him as "nuper parochiae sancti Andree Undershafte." In the south aisle near the entrance a modern brass tablet has been placed to his memory.

I will conclude my notices of the monuments by describing one which has considerable interest from its connection with a famous man almost of our generation.

Inside the church to the east of the northern tower doorway is a plain white marble tablet with the following inscription: "Sacred to the memory of Elizabeth Manning, wife of William Manning Esq^{re}, merchant, of London. Died the 3rd of January, 1780, and was buried within the walls of this Church. This tablet is erected by her son William Manning Esq^{re}, as an affectionate tribute to her exemplary virtue." Her burial is recorded in the register as having taken place on the 10th of January; her Christian name is there spelt Elisabeth. This was the daughter of John Ryan of St. Kitts, and grandmother of the Cardinal, Henry Edward Manning. Her husband was carrying on business, and doubtless living, at St. Mary Axe in 1770, and died at Totteridge, Herts, 23rd November, 1791. Her son William Manning, sometime M.P. and Governor of the Bank of England, who showed his filial affection by erecting the tablet, is described in 1797 as of 8, Billiter Square, and Totteridge. He was father of the Cardinal, and died at Combe Bank, Sundridge, Kent, in 1797. In what year the family business was moved from St. Mary Axe to Billiter Square I have not yet ascertained; an examination of the rate-books of St. Andrew Undershaft, and of the parish of All Hallows, Staining, to which Billiter Square belongs, will doubtless give the required information. There are other interesting monuments.

Dr. Henry Man, sometime Bishop of Man, who died in 1556, was buried in the chancel of this church; and Sir William Craven, Lord Mayor in 1610-11, was buried at St. Andrew's, 11th August, 1618, but there is no monument to either of these worthies. Craven's mansion, on the south side of Leadenhall Street, was afterwards acquired by the East India Company, and became the first East India House; a copy of his will is printed in Strype's edition of Stow. He left a rent charge to the parish for charitable purposes. His son, the valiant Earl of Craven, was baptized at St. Andrew's Church, 26th June, 1608. Peter Anthony Motteux, translator and dramatist, who kept an

East India Warehouse in Leadenhall Street, and is perhaps chiefly remembered by his translations of "Rabelais" and "Don Quixote," is said to have been buried here in 1718, but there is, I believe, no entry to that effect in the register.

In the vestry on the north side of the church are seven old books, two with pieces of the chains by which they were formerly secured to a desk. Strype has this allusion to them: "They have also in the church (much commending the Founders and Continuers of it) at the lower end of the North Ile, a fair Wainscot Press full of good books; the Works of many Learned and Reverend Divines; offering at seasonable and convenient times the benefit of reading to any that shall be as ready to embrace it as they and their Maintainers to impart it." They consist at present of three copies of Foxe's "Acts and Monuments," Sir Walter Raleigh's "History of the World," the "Paraphrase of the Books of the New Testament" by Erasmus, a volume of which Bishop Jewell is the author, and a volume of sermons by William Perkins, a "reverend and judicious divine," published in the reign of James I.

At the west end of the nave is a tablet with the names of the rectors as far as they are known from the beginning.

One of the sword-rests from All Hallows, Staining, referred to on a previous page, was presented by Mr. Freshfield to the Church of St. Andrew Undershaft, and is now affixed to a seat near the west end. It resembles a sword-rest in St. Swithin's, London Stone, and has on it three shields, with the Royal arms, the City arms, and those of W. Stewart, grocer, alderman, and Lord Mayor in 1721. It is figured in "Archaeologia." Another sword-rest in front of the chancel has the arms of C. Bridges, alderman of Lime Street Ward and Lord Mayor in 1819.

There is some good silver plate here, the earliest apparently being a silver paten and two silver cups, all with the same date mark. One of the cups has a coat of arms, and

is inscribed "The gifte of Jone Cartwright Anno 1609, to St. Andrew Unthershaft." In the "New Remarks of London collected by the Company of Parish Clerks," 1732, we are told that "here are Prayers at six o'clock every morning from Lady Day to Michaelmas, and at seven from Michaelmas to Lady Day, being the gift of Sir Thomas Rich, for which he appropriated the sum of £400; and Mrs. Hester gave £10 for reading prayers at six in the evening every week."

The dedication in honour of St. Andrew is one of the commonest in the British Isles, being only exceeded in number by those to St. Mary the Virgin and St. Thomas the Apostle. The living is in the gift of the Bishop of London, and the Suffragan Bishop of Bedford is rector. Mr. George Birch, F.S.A., described this church to the St. Paul's Ecclesiological Society in 1884. His short account is given in vol. i, part iv, of the Transactions of this Society; allusion has already been made to the ground plan in the same volume.

The Church of St. Mary Axe, formerly in the street of that name, running north from Leadenhall Street and close to St. Andrew Undershaft, was, according to Newcourt, united to that parish in 1561, and Stow writes of it thus: "In St. Marie Street had ye of old time a parish church of St. Marie the Virgin, St. Ursula and the eleven thousand Virgins, which church was commonly called St. Marie at the Axe, of the sign of an Axe over against the east end thereof, or St. Mary Pelliper of a plot of ground lying on the north side thereof pertaining to the Skinners in London. This parish about the year 1565 was united to the parish church of St. Andrew Undershaft, and so was St. Mary Axe suppressed and letten out to be a warehouse for a merchant." Peter Cunningham, however, correcting Stow, says that the church acquired its particular designation from a holy relic it possessed, "an axe, oon of iij. that the xj^m Virgyns were be hedyd w^t," these words being taken from a signed Bill of the fifth year of



INTERIOR OF ST. HELEN'S, BISHOPSGATE, LOOKING SOUTH-EAST.

Henry VIII. Of late years Colonel Prideaux and other London antiquaries, not yet satisfied, have been discussing the derivation of the name in "Notes and Queries." Mr. Wheatley points out that this church was given in 1562 to the Spanish Protestant refugees for divine service, as appears in Hall's "Documents from Simancas," p. 79, being therein described as Santa Maria de Hacqs.

The patronage had been held by the Prioress and Convent at St. Helen, hard by, of whose church we will now give a description.

ST. HELEN'S CHURCH

ST. HELEN'S CHURCH, in Great St. Helen's, Bishopsgate, is still extremely interesting, although successive modern restorations have destroyed much more than they have brought to light. There was probably a church on this site even in Saxon times. Indeed a still more remote antiquity has been suggested, Stukeley marking it on his plan of Roman London, on account probably of the dedication in honour of the Empress Helena, mother of Constantine the Great, who is claimed to be a native of Britain. Both Entick and Hughson say that, in 1010, the body of St. Edmund the King and Martyr was removed from Bury and placed here during the depredations by the Danes of East Anglia. They do not, however, give their authority, and Stow says in his account of Cripplegate that the body rested in the parish church of St. Gregory. In 1180 the church was granted to St. Paul's Cathedral by one Ranulph, and Robert, his son. At the beginning of the thirteenth century it was parochial, but between 1204 and 1216 William, son of William the goldsmith, obtained leave from the Dean and Chapter to found here a priory for nuns of the Benedictine order, whose seal shows the discovery of the true cross by the Empress Helena, and to them was granted the patronage of the living, they paying half a mark yearly.

The parochial nave and south transept were already in existence; he added to them a nave or choir for the nuns on the north side, of the same length as the then existing nave, with other conventual buildings. This William is said to have been an ancestor of Sir William Fitzwilliam, sheriff of London in 1506, who has been mentioned in the account of St. Andrew Undershaft. A great benefactor to the priory was William de Basing, Sheriff of London in 1308. In the will of his great-nephew, Henry de Gloucester, he is spoken of as the founder.

The convent became rich; at the dissolution it was bestowed by the King on Sir Richard Williams, son of a sister of Thomas Cromwell, Earl of Essex, who assumed the name of Cromwell, and his great-grandson was the Protector Oliver. In 1544 John Hasilwood by his will bequeathed to the Master and Wardens of the Leathersellers' Company £300 sterling, a silver basin and ewer of the value of twenty marks, a standing cup with a gilt cover of the value of £6, and "a row of leading," which weighed 11 cwt. 3 qrs., to purchase the estate of the Priory of St. Helen on condition that they provided for four "bedemen and three bedewomen or almswomen." The Priory buildings, except the nuns' choir, passed into their hands, and they used the refectory as their hall until 1799, when it was demolished with other remains of the ancient priory. The site is covered by the present Leathersellers' Hall, and by that dulllest of alleys, St. Helen's Place, which in its turn will soon, I am told, give place to other erections.

The church consists, besides south transept and two chapels east of it, of two parallel naves, 122 feet long; the northern one, which belonged to the nuns is 26 feet, 7 inches wide, that to the south, 24 feet in width, was used by the parish. The arcade dividing the church lengthwise into these two portions, contains in all six arches, which belong to different periods. The eastern and most modern arch rises from attached columns with simple mouldings and is acutely pointed: the second and apparently the

oldest, may date from the time of Fitzwilliam's addition: it springs from low polygonal pillars, while the rest, springing from tall clustered columns, have their soffits divided into numerous mouldings, and are flatter in form. These last were no doubt reconstructed about 1475 from a legacy of 500 marks left by Sir John Crosby. The reason, probably, why the easternmost arch but one survived from the older building is that the stalls of the nuns backed against it; it was therefore left, in order that their services might be uninterrupted. The eastern arch may have been left also, and rebuilt at the time when the monuments to the Pickerings, father and son, were placed here. It was from Crosby's bequest perhaps that the windows generally were altered, the old lancet windows disappearing. Only one of them remains, that farthest west on the north side, opened out in 1868. There is also a lancet window partly blocked in the west wall of the transept. The roofs of the nave and nuns' choir, probably once high-pitched, are now composed of flat-arched beams resting on corbels.

In monastic times the two naves were divided by a wooden screen, destroyed when the whole was made one parish church. The nuns were thus concealed from general view. Among the regulations for the priory drawn up by Dean Kentwoode and the chapter of St. Paul's (1439), and now among the Cottonian manuscripts, is one "that there may be a doore at the nonnes quere that noo straungers may loke on them nor they on the straungers wanne thei bene at divyne service." The nuns' nave, or choir as it is usually called, was formerly 4 feet 6 inches lower than the other. At the last restoration by Mr. J. L. Pearson, R.A., begun in 1891, they were made of one level. Some years previously the Gresham Committee had filled the east window of the nuns' choir with stained glass and tracery, of which the less said the better.

In the north wall of the nuns' choir, to the east, is an obtusely pointed arch of late Gothic character, its soffit richly panelled. Projecting below it is what appears at

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first sight to be an altar tomb, but it is pierced with a row of six apertures, a second row being about a foot behind it, through which the altar could be seen. The whole is surmounted by a battlement with a frieze richly sculptured. A short distance to the west of this is a double "squint" without ornament; west of this is an arched doorway now blocked up, which probably communicated with the south walk of the nuns' cloister. Then there is a recess, and west of that again a small arched doorway of later style than that just mentioned, with steps that led up to some chamber in the priory. Most of these various openings are shown in an external view of the north wall of St. Helen's illustrating Malcolm's "*Londinium Redivivum*." In the parish chancel are seats which used to stand against the north wall and had been appropriated to the nuns. There is, as I have remarked, a south transept, out of which eastward open the chapels of the Holy Ghost and of our Lady, said to have been built from the benefactions of Adam Francis, mayor, who died in 1354, and to whom a chantry was founded. They have been largely rebuilt in modern times, an old altar-stone has been replaced in the Lady Chapel. During the last restoration, when the human remains were moved from the church, Roman rubbish pits were found beneath the arcade which divides the two naves. It was said that in the parish nave were foundations of a Norman wall running north and south, about twenty feet to the west of the present east wall. Had the church been prolonged eastward, or was it connected with a former chancel arch? There were also traces of Norman work in the external face of the south transept.

The church is approached by two doorways, from each of them one descends by six steps into the parish nave. That at the west end of the parochial nave has an oak porch internally covering the entrance. It is enriched with Corinthian columns and a profusion of carving, and on it is the inscription: "This is none other than the House of God, this is the Gate of Heaven." Not far off is the

wooden poor-box supported on a little figure which represents a beggar soliciting alms. Of about the same date as the oak porch are the carved pulpit with its sounding-board, and the well-proportioned south doorway, by some attributed to Inigo Jones, and certainly a good specimen of Palladian work. Unfortunately the Vestry Records between 1578 and 1676 are missing, and his name does not appear in the Churchwardens' Accounts. This doorway has over it outside the inscription: "LAUS DEO ST. HELENA REP" 1633"; its handsome wooden door is of the same date. Its small internal porch is partly made up of woodwork from the east end. Below the west window of the nuns' choir there is also a doorway now blocked up; it is not shown in eighteenth-century prints.

The quaint little tower at the west end was built towards the end of the seventeenth century; the imitations of masonry in its interior woodwork resemble those on a house lately destroyed in Bishopsgate Street Without. During the nuns' time, to judge from references in the original lease of the site of Crosby Place (1466), the belfry stood detached from the church, by or over the entrance to the close, now called Great St. Helen's. It does not, however, appear in Agas' view, nor is it mentioned in the survey by the King's officers at the time of the Dissolution. In the Churchwardens' Accounts for 1569 I observe the following entry: "Paid ffetler the Carpenter—for removing the hole steeple to the corner of the church" and for other work, £6 6s. 8d. In a Vestry Minute, dated 17th April, 1696, I find that "a motion was made and negatived that one Mr. Armstrong, who is building a piece of ground in the street by St. Helen's Gate, is willing to purchase at an annual rent and present fine the place where the bells hang over St. Helen's Gate." On 3rd June of the same year this belfry appears to have been let to him on lease for sixty-one years, the rent being 10s. a year with a fine of £100. The bells were then removed to their present position.

In 1741 Thomas Gryffin agreed to build an organ, value £500, on condition that he should receive £250 and a life annuity of £25, and that he should either play himself or provide an organist.

St. Helen's church has several good memorial brasses, and perhaps the most interesting set of monuments of any church in the City; three or four of them were brought from St. Martin's Outwich. From want of space I can hardly do more than name a few of the most important. Seven brasses will be found on the floors of the chapels, and two at least have disappeared. The memorial to John Leventhorpe or Lenenthorpe (1510), who had been Keeper of the Chamber to Henry VII, shows well the armour of the period; that to Robert Rochester, Sergeant of the Pantry, to Henry VIII, although inferior, is of the same type. The figure of Nicholas Wotton, rector of St. Martin's Outwich, 1482, has a hood, and he is described as a bachelor of laws. There is also a figure of a doctor of divinity. To the south of the parish chancel, between it and the chapel of the Holy Ghost, where his will directs that he should be buried, is an altar tomb with fine recumbent figures, to Sir John Crosby and to Agnes or Anneys his first wife. He was a great supporter of Edward IV, and his collar is decorated with roses and suns alternate—the latter, the badge adopted by that monarch after the victory of Mortimer's Cross when the sun appeared like three suns which ultimately joined together in one. His feet rest on a lion. Her head is on a cushion supported by two angels, and at her feet are two little dogs.

Crosby, who died in 1475, left various legacies to the prioress and nuns of St. Helen's, and also to the parish priest, thus distinguishing between the two foundations. It was he who had built, on land leased from the convent, that famous mansion, Crosby Place, now, alas! demolished. When Sheriff of London in the spring of 1471, he distinguished himself highly by his courage in helping to repel the attack of the bastard Faulconbridge on the City, and a

few days later, on 21st May of that year, he accompanied the Mayor and chief citizens who met King Edward between Shoreditch and Islington, when the latter returned to London after winning the battle of Tewkesbury. It was on this occasion that Sir John was knighted.

On the north side of the chancel, opposite to Crosby's tomb, is the splendid monument of Sir William Pickering, distinguished under four monarchs in arms and diplomacy, who died unmarried at his house in St. Mary Axe, 1574-5. Being "a brave wise comely English gentleman," he was at one time seriously thought of as a suitor for the hand of Queen Elizabeth. Under a marble canopy supported by Corinthian columns, is placed his recumbent figure in armour, with trunk breeches and a ruff. To a neighbouring pillar is affixed a tablet in memory of his father, of the same name, who died in 1542. A noteworthy personage of St. Helen's parish was Sir Andrew Judd, founder of the grammar school at Tonbridge, his native town, and, as executor of Dame Elizabeth Holles, part founder, at least, of Judd's Almshouses in Great St. Helen's, destroyed a few years ago by the Skinners' Company. Sir Andrew is represented on a mural monument against the east wall of the church, due east of Crosby's tomb, in armour kneeling, with other figures both male and female; above are his arms. Some quaint doggerel describing him tells us that

To Russia and Moscoua
To Spayne Gynny withoute fable
Traveld he by land and sea
Both mayre of London and Staple.
The Commenwelthe he norished
So worthelie in all his days
That eche state fullwell him loved
To his perpetuall prayes.

It goes on to say that he had three wives and six children, and died in September, 1558. Sir William Holles, husband of the lady above-named, and ancestor of the ducal family of Newcastle now extinct in the male line, died in 1542,

and was also buried at St. Helen's, but his monument, mentioned by Stow, has disappeared.

At the north-east angle of the nuns' choir is the altar tomb to Sir Thomas Gresham, the famous founder of the Royal Exchange. It is of marble, with his arms, but was never completed. The inscription on the top slab was not put there till 1736, and is copied from the parish register: "Sir Thomas Gresham, knight, buried December 15th 1579." On a bracket projecting above this tomb, from the north corner of the east window, is Sir Thomas's helmet; it is said by tradition to have been carried before his body at the funeral, and appears to be of the quality of those used elsewhere for such a purpose.

A very curious monument is that to Sir Julius Cæsar (or Cæsar Adelmare) which stands between Gresham's and the north side screen of the altar. He was son of Queen Mary's Italian physician, who was also buried in this church, and after a distinguished career as a lawyer, became Master of the Rolls, an office which he retained until his death in 1636. His monument is an altar tomb of black marble, having at the top a slab of white marble in the form of a deed with appended seal, on it is a Latin inscription in legal form. The tomb was designed by Cæsar himself and executed by Nicholas Stone, the master-mason.

Against the north wall is the remarkable monument to Martin Bond, Captain of the Train-bands in 1588, when that corps was reviewed by Queen Elizabeth, at the time of the threatened Spanish invasion, and afterwards member of Parliament for the City. He is represented sitting at a table in an open tent, at the side is a page holding his horse, in front are two sentinels. It is an interesting fact that this monument to the memory of a man who died in 1643 is almost identical in design with one against the south wall of Barking Church in Essex to the memory of Sir Charles Montagu, a local magnate, who died in 1625. I wish we could find out the name of the man who designed the two. To the east of Martin Bond's monument is one to his

father William Bond, here described as "*flos mercatorum*." He was one of the owners of Crosby Place, and as Stow tells us "increased this house in height by building of a tower on the top thereof." He served as Sheriff in 1567.

William's only daughter, Anne, married William Whitmore of London, and was mother of Sir George Whitmore, Sir William Whitmore, Lady Craven, Lady Montagu, Lady Wild, and others.

The monument to Francis Bancroft, which used to stand out in the nuns' nave further west, disappeared from sight in the last restoration, but a tablet has been placed to his memory against the north wall. He was an officer of the Corporation and left money to the Drapers' Company, out of which was founded the Bancroft Hospital, formerly in the Mile End Road. His remains used periodically to be viewed by members of the Drapers' Company.

Against the north wall, further west, is a monument, with kneeling figures, to Alderman John Robinson, merchant taylor and merchant of the Staple, who died in 1599, and to Christian his wife. "They spent together thirty-six years in holy wedlock and were happy besides other worldly blessings in nyne sonnes and seaven daughters." Close to this, but on the ground level, is a canopied tomb to Alderman Hugh Pemberton and his wife, date 1500. It was formerly in the church of St. Martin Outwich and has lost much of the brass work. From that church also the beautiful altar tomb with recumbent effigies of Sir John de Oteswich and his wife has been brought and placed between the Lady Chapel and that of the Holy Ghost; it dates from the beginning of the fifteenth century.

It may be mentioned that in the Lady Chapel is a curious statuette of a woman seated and reading from a book which rests on her knee. It appears to be of alabaster, Italian in character, and probably had no connection with the church.

The large memorial with kneeling figures, to Alderman

Richard Staper and his wife, belonging to the early part of the seventeenth century is against the south wall over the doorway. This also was removed from the church of St. Martin Outwich. To the west of the south doorway is a monument of alabaster (removed to its present position from the south transept), which has recumbent life-sized effigies of Sir John and Lady Spencer with their daughter at their feet, kneeling as if in prayer beneath an arched canopy. Sir John's death occurred in 1609. He was Lord Mayor, and resided partly at Crosby Place, partly at Canonbury, Islington, which once belonged to St. Bartholomew's Priory; from this house, as the story goes, in a baker's basket, his only daughter, who appears on the monument, was carried surreptitiously to marry the second Lord Compton, created Earl of Northampton. She was a masterful lady, as is proved by a letter, still extant, from her to her husband, in which she stated her various wants.

On the south wall, close to the west door, is a tablet to Dame Abigail, wife of Sir John Lawrence, on which it is recorded that she was "the tender mother of ten children, the nine first, being all daughters, she suckled at her own breasts; they all lived to be of age. Her last, a son, died an infant. She lived a married wife 39 years, 23 whereof she was an exemplary matron of this Cittie, dying in the 59th year of her age." Lawrence was Lord Mayor in the year of the Great Plague, when he behaved with judgement and courage; he owned various houses in the parish, keeping his mayoralty in one near the site of the present Jewish synagogue. He had previously lived in the interesting one, afterwards divided into Nos. 8 and 9, Great St. Helen's, which was demolished in 1892. A plaster ceiling from it is in the South Kensington Museum, also I think the woodwork of the fine staircase. Attached to a pillar in the church is a carved wooden sword-rest, with his arms and those of the City, and culminating in the arms of Charles II, which are supported by two gilded angels and

surmounted by the royal crown. This is the oldest sword-rest in the City, dating, as it does, from before the Great Fire, and there are only two others, that at the church of St. Mary Aldermary and that at the Vintners' Hall. Sir John's family was of Flemish origin, not connected with the Lawrences of Chelsea, although this has been stated in print more than once. He inherited Nos. 8 and 9, Great St. Helen's from an uncle Adam, whose initials with that of his wife Judith and the date 1646 were on the pilasters in front, but, to judge from the staircase and ceiling, parts of the house were of earlier date. Sir John Lawrence, who married a second time, died in January, 1691-2, and was buried in the family vault at St. Helen's. Besides the wooden sword-rest made for his mayoralty, there is also at St. Helen's a handsome wrought-iron sword-rest with the arms of J. T. Thorpe, of the Drapers' Company, Lord Mayor in 1820, whose arms have been mentioned as appearing on a sword-rest in St. Katherine Cree.

A mural tablet was in 1894 placed in the church to the memory of Dr. J. E. Cox, formerly incumbent, who had been for nine years in succession chaplain of the Freemasons of England, and who wrote an interesting though by no means accurate work, called "The Annals of St. Helen's, Bishopsgate." Among the various modern stained-glass windows in this church is a memorial window to Shakespeare given by an American gentleman, it having been ascertained from the parish books that a William Shakespeare, who may have been the dramatist, was residing in the parish in 1598.

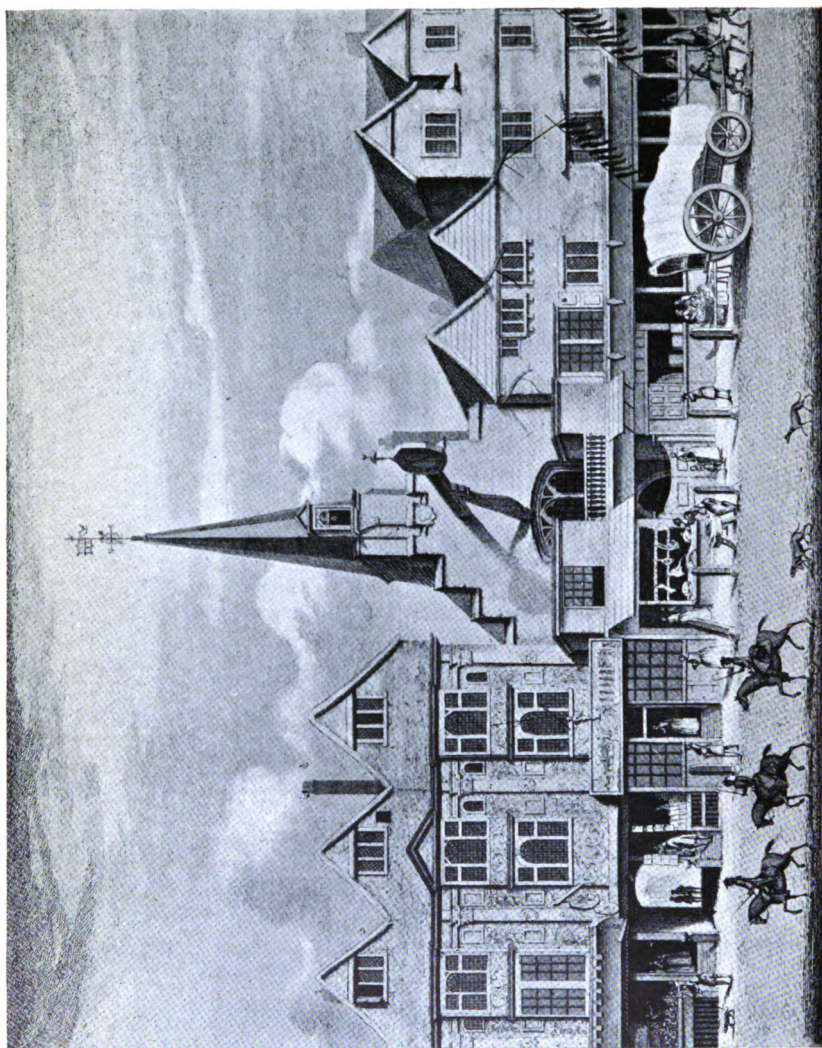
The stained glass of the east chancel window was given in 1868 by the late Kirkman Daniel and James Stewart Hodgson, partners in the firm of Baring Brothers, in memory of their father, who lived at No. 8, St. Helen's Place for many years. They were born at this house, and, until the amalgamation with Barings, carried on business there, and I have often had luncheon with them in their old nursery. The right of way by St. Helen's church from Bishopsgate

to St. Mary Axe is very ancient, for Dugdale tells us that in the Hundred Roll of 3rd Edward I several entries occur relating to an attempt made by the nuns to stop up this lane or passage, which passed through the court of their priory.

As may be gathered from what has gone before, the parish of St. Martin Outwich, has been united with that of St. Helen, Bishopsgate. The church, according to Stow, was called after Martin de Oteswich, Nicholas de Oteswich, William Oteswich and John Oteswich, founders thereof. It stood where Threadneedle Street runs into Bishopsgate Street. The parish is mentioned in a will as early as the year 1275. This church escaped the great fire, but was seriously injured in the fire of 1765, which destroyed many buildings at or near the eastern end of Cornhill. After being patched for a time, it was taken down in 1796, a new church being built on the site from the designs of Samuel Pepys Cockerell, father of the more distinguished architect, Charles Cockerell, R.A., and grandfather of my friend Samuel Pepys Cockerell, F.S.A. This modern structure was demolished in 1874. The old church has been described and illustrated by Wilkinson in a work entitled "Antique remains from St. Martin's Outwich." There is also a good external view of it from the east by West and Toms, 1736.

The church registers dating from 1575 have lately been printed by the Harleian Society, Mr. W. Bruce Bannerman, F.S.A., being the editor. Those of St. Martin's Outwich, have been similarly printed; they date from 1670. The plate of St. Helen's is described by Mr. Edwin H. Freshfield, F.S.A., in the sixth volume of the "Home Counties Magazine," page 210. There is among it a silver gilt cup and paten with the date mark for 1570 and the maker's mark, a stag's head. There are several other interesting pieces, among the rest two pewter alms-dishes. The beadle's staff has by way of head the statuette of a woman seated, the material being bronze gilt, and the date 1777. The right of presentation to the living is in the hands of the Dean and Chapter of St.

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CHURCH OF ST. ETHELBURGA, BISHOPSGATE STREET, AND ADJOINING HOUSES, 1736

Paul's. It will interest antiquaries to know that at this church on 18th October, 1714, Martin Folkes was married to Lucretia Bradshaw, an actress.

ST. ETHELBURGA.

THIS church, though small and of humble exterior, possesses considerable interest to the student of London history. It is dedicated to St. Ethelburga, Abbess of Barking, sister of St. Erconwald, who was Bishop of London about A.D. 664, and daughter of Ethelbert, fourth King of Kent, himself the convert, and afterwards the protector of St. Augustine. This dedication would seem to indicate a very ancient origin; however, the earliest known reference to the parish is said to occur in a deed of 1250; it is also mentioned in the will of William le Couvers dated 24th May, 1282, where the name is spelt Adelburga. The earliest rector of whom we have record is Robert, son of Robert de Meretsham, who held the living in 1304. Martin de Brunham was here in 1350, and Robert de Kilwardeby in 1366. The living was in the gift of the adjoining convent of St. Helen until the suppression, when it passed to the King. Queen Mary some years afterwards gave it to the Bishop of London and his successors for ever.

The church, one of the smallest in London, is entered at the west end between Nos. 52 and 53, Bishopsgate Street within, through a wooden porch and a pointed doorway, above which the upper stories of two shops meet and conceal everything except the top of the west window and a small tower projecting at the west end of the nave. The porch has been mutilated, but still contains some fine panelling of the early sixteenth century. The body of the church consists of a nave and south aisle, separated by an arcade of four arches on clustered columns helping to support a clerestory wherein are small modern windows. It is by no means a parallelogram, being, according to Godwin,

54 feet in length from east to west on the north side, and 56 feet 6 inches on the south side, while its breadth varies from 26 feet 3 inches at the east end to 29 feet 3 inches at the west end. The height to the centre of the ceiling is nearly 31 feet. The walls are said to contain early English masonry, but nothing is visible of earlier date than the fifteenth century, with the possible exceptions of a fragment of carving in the form of a quatrefoil embedded in the north wall, and some ancient masonry in the wall of the south aisle near the east end. The upper portion of the nave where the clerestory windows are inserted, as can be seen from the outside, is of modern brick. The present roof with its plain tie-beams supported on corbels had been recently put up when Godwin wrote in 1839. There are long windows, partly blocked, with pointed heads, in the south wall of the aisle, and corresponding windows in the north wall of the nave, which had already been blocked as long ago as 1809, when those to the south were still open. All of them have lost their tracery. A recess with cinquefoil head is in the south wall near the east end, and further west a low doorway, now filled up, originally communicated with the churchyard, which extended along the south side. When the rectory, a house facing Bishops-gate Street at the west end of the south aisle, was pulled down a few years ago, I observed a passage from it to this doorway, retained apparently after the churchyard had been built over. It still remains. From various wills we can learn a little of the reconstruction that took place in the early part of the fifteenth century. Thus in 1429 Richard Tepelene left 20s. to the churchwardens for repairing and rebuilding the nave, and between that date and 1446 more than one sum was bequeathed for work on the fabric. The east end has a pointed east window over the altar which in 1871 took the place of a round-headed window. Lower down on the wall there are said to be traces of an ancient window; if so they are now concealed. The east window of the aisle, which is still round-headed, contains

in stained glass the arms of the Mercers' Company. This window probably dates from 1746, when it is recorded that "the middle peere and the two gable ends at the east end of the church were pulled down and rebuilt." There was, when Godwin wrote, a south gallery with the following inscription: "This Gallery was given by Mr. Owen Saint-peer (being churchwarden) in the year 1629, only for the Daughters and Maidservants of the Parish to sit in." All the woodwork of the interior is modern. A seventeenth-century font has on it the well-known Greek line which reads both ways: ΝΙΥΟΝ : ΑΝΟΜΗΜΑ : ΜΗ : ΜΟΝΑΝ : ΟΥΙΝ : (Cleanse the transgression, not the face only). A similar inscription occurs on the font at St. Martin's, Ludgate; it is also to be found at Sta Sophia, Constantinople, and at one or two places in France. In Seymour's "Survey of London and Westminster," 1734 (a work by John Mottley, which is sometimes reckoned an edition of Stow), mention is made of a memorial brass in the chancel to "one Williams who had attended forty-two mayors," and died in 1583, but this has totally disappeared, and there are now no monuments in the church at all noteworthy, except perhaps that to Cornelius Linchebeck, merchant, who died in 1655.

The tower at the west end, already referred to, is separated from the nave by a large pointed arch, the upper part of which appears to be built of chalk. It is now surmounted by a little turret having a vane with the date 1671, but there was formerly an octagon spire well shown in a view by West and Toms, dated 1736, of which we give a copy. The step arrangement of the front has since been altered, and the clock no longer projects. The two little shops in front have been united, further shutting out the west window. The picturesque houses on each side have long ago disappeared. That to spectator's right, adjoining the church, is a former rectory; the one to the left with the projecting sign and decorative plaster work (though doubtless rebuilt) was originally an inn called the Angel, which,

after the death of his wife and failing their issue, was left by Gilbert Marion de Meldeborne in 1391 to the rector and four parishioners of St. Ethelburga's, "to find there and to maintain a fit and honest chaplain in the foresaid church to celebrate for ever for my soul and the souls of Cristina, formerly my wife, my father, my mother, my sisters and brothers, and the souls of William Kyngeston and Gilbert Beauchamp, and the souls of all the faithful departed, at the altar of Blessed Mary in the same church." If the rector and the four parishioners neglected their duty for a twelve-month, the inn was to be handed over to the masters of the Bridge House Estate. It is on record that the rector and parishioners presented to the chantry as late as the year 1436, but by 1466 the Bridge House authorities had obtained control over this property. Details of the business transactions connected with the chantry are given by the present rector of St. Ethelburga's, the Rev. W. F. Cobb, D.D., in an excellent little brochure, which I have ventured to lay under contribution. It was printed in a room of late years added to the vestry at the east end of the church.

In the turret which occupies the place of the spire there is a sanctus bell, and in the tower a bell with the inscription "William Price rector 1735." There is a vacant place for another. In 1553 there was a third bell, as mentioned by the churchwardens in their return of goods belonging to the church. At the east end of St. Ethelburga's a disused burial-ground remains, now quite shut in by houses; there was formerly a way from it to St. Helen's Place. Part of the wall on the south side appears to be of considerable age. There is some nice plate at this church, the oldest pieces being a silver-gilt cup and paten cover, the latter with the date mark for 1560. The beadle's staff has a good silver-gilt statuette of St. Ethelburga made in the year 1787.

The history of the small buildings on each side of the porch and over it, which still remain, is not without in-

terest; for information on this subject I am indebted to the rector. It seems that the "little shop," namely, that on the south side of the porch, was built by the parochial authorities in 1570, and let at a rent of 5s. a year. The "great shop," on the north side, dates from 1614, its yearly rent being at first £4. Except from 1757 to 1788, when the book of Churchwardens' Accounts is missing, there seems to be a complete record of the various tenants. In 1832 the little shop is called "the Goldbeater's House." In 1855 Mr. E. H. Robinson, who had been churchwarden, hired the two shops at a rental of £45 a year, which rose to £75 in 1873 when Mr. Moles was the tenant. In 1891 the shops were taken over by the trustees of the City Parochial Charities. Thus unfortunately the parish is left without sufficient means to maintain the fabric of the church.

Timbs says that, according to tradition, St. Ethelburga's was frequented by seafaring men returning from voyages or immediately before they set sail. Perhaps this idea originated from the fact that Henry Hudson, the navigator, before setting forth on his first voyage of discovery, attended here with several members of his crew as recorded in the log of one of them, by name John Pleyce, whose log has been printed for the Hakluyt Society. The incident is described as follows: "Anno 1607, Aprill the nineteenth, at Saint Ethelburge in Bishops Gate street, did communicate with the rest of the parishioners these persons, seamen, proposing to goe to sea foure days after, for to discover a passage by the North Pole to Japan and China. First, Henry Hudson, master. Secondly, William Colines his mate. Thirdly, James Young. Fourthly, John Colman. Fifthly, John Cooke. Sixtly, James Benbery. Seventhly, James Skrutton. Eightly, John Pleyce. Ninthly, James Baxter. Tenthly, Richard Day. Eleventhly, James Knight. Twelfthly, John Hudson a boy."

A few notes on former rectors will not perhaps be thought out of place. Among them was John Larke, who, whilst he

held this living, was presented by Sir Thomas More to the rectory of Woodford in Essex. He resigned Woodford in the following year (1727), when More, having received from the Abbot and Convent of Westminster a grant of the next presentation to the "Church of Chelsey in Middlesex," gave him that piece of preferment. He resigned the living of St. Ethelburga before 14th April, 1542, but retained that of Chelsea until he lost both life and living, being executed at Tyburn, 7th March, 1553-4, for refusing to recognize the King's supremacy. Another rector, John Dey, who took the opposite side in religion was also, though in a less degree, unfortunate. Having got into trouble with Queen Mary's government, he twice stood in the pillory and was afterwards deprived of his living. His two punishments are described by Machyn under the year 1553, with erratic spelling, thus: "The xxj day of August was sett on the pelere ij men, on a prest and a-nodur a barbur, and boyth ther herers nayllyd to the pelere, the parsun of Sant Alberowgh with-in Bysshope-gate for hannus wordes and sedyssus wordes aganst the qwen[']s magesty hygnes at the sermon at Powlles crosse, that was the Sondag the xiiij day of August, and for the up-rore that was ther don. The prest—twys. The xxiiij day of August was the sam prest sett on the pelere agayne for mo w[']ordes[]." John Clarke, who became rector in 1633, was imprisoned by the puritans, his living being sequestered and the rectory let to a Mr. Hammersley. Clarke, however, was reinstated at the restoration and lived till 1676. A well-known rector was Luke Milbourne (1704-1720), author of a good many volumes in prose and verse, and described by Pope as "the fairest of critics, who when he wrote against Mr. Dryden's Virgil, did him justice in printing at the same time his own translations of him which were intolerable." It is worth while, perhaps, to record that during the incumbency of William Gilbank, on the afternoon of Sunday, 20th February, 1785, John Wesley preached here. The last rector was the Rev. John Rodwell, who held the living from 1843 to 1900. His

opinions and methods were not always supported by the parishioners, and it was here that in the winter of 1897-8 Mr. Kensit began his anti-ritualistic campaign. Afterwards, with two co-petitioners, he prayed for a faculty authorizing them to remove certain crucifixes in the church, or to have them removed. The case was decided 12th August, 1899, when Dr. Tristram, Chancellor of the Diocese of London, ordered that the crucifixes should be removed. Notice of appeal was given but afterwards withdrawn, his order being complied with. In this, as in other City churches, for many generations there were lecturers who apparently took the place of mediæval chaplains, and are more or less represented by the modern curate. The long line of lecturers at this church came to an end in 1807. Not many years ago, under the Union of Benefices Act, an attempt was made to get a faculty for the destruction of the time-honoured church of St. Ethelburga. This aroused very strong opposition both from parishioners and from citizens in general; a meeting was held at the Mansion House and the attempt was happily frustrated.

ST. GILES, CRIPPLEGATE

It may be observed that the six churches hitherto described group themselves together naturally in pairs. Thus the parishes of All Hallows, Barking, and St. Olave, Hart Street, adjoin each other, and historical personages—the Earl of Essex, for instance, and Samuel Pepys—are associated with both; a similar remark may be applied to St. Katherine Cree and St. Andrew Undershaft, while St. Helen's and St. Ethelburga, Bishopsgate, are not only close neighbours, but were both connected with the Priory of St. Helen. The two churches which will be described in the concluding portion of this paper have also points in common. Both were outside the City wall, and Alfune, or Alfun, said to

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have been the founder of St. Giles's, Cripplegate, must have been intimately connected with Rahere, the founder of St. Bartholomew's Priory and Hospital; indeed, we have authority for this in a Cottonian MS., which tells us that when the Priory "began to flourish and its force spread, Rahere joined to him a certain olde man, Alfun by name, who not long beforne had beldid ye Church of Seynt Gyles at ye gate of the Cyte that in English tonge is called Cripilgate; and that goode worke happily he hadde endyd."

The church is believed to have been built towards the end of the eleventh century to supply the needs of those who had lately settled in the then new suburb just without the City. It was dedicated in honour of St. Giles, its second title being derived from the neighbouring City gate, so called, says Stow, quoting an early writer, "long before the Conquest, of cripples begging there." St. Giles, in Latin Aegidius, whose name appears in the Calendar of the Anglican Church, was by birth an Athenian of noble family, and fled to France, where he lived as a hermit in a cave, and is said to have been nourished by the milk of a white hind in the forest, which the King of France pursued and thus discovered him. His death occurred A.D. 725. St. Giles is held to be the patron of cripples, because we are told that in order to mortify the flesh he refused to be cured of an accidental lameness. J. H. Parker, in his "Notes relating to Church Dedications," etc. (1851), tells us that "in Oxford, Cambridge and many other places, a church at the entrance of the town is also dedicated to this Saint." The Rev. W. Denton, who in 1883 published his "Records of St. Giles's, Cripplegate," refuses to accept Stow's etymology, and suggests that cripple, derived from the Anglo-Saxon crepel, cryfele or crypele, meaning a passage underground, and that from the gate was a covered way to the Barbican. Though this idea has been adopted by several recent writers, I confess to a weakness for the old-fashioned derivation. I do not agree with the writer of a little book sold in the church that an oval brick culvert running north,

which was lately found during excavations in the church-yard, was a secret passage for military purposes. It was, in fact, connected with a sewer of similar construction which in comparatively recent times ran parallel with the wall and a short distance from it. Part of this sewer still exists. Until the end of the sixteenth century the City ditch, begun as Stow tells us in 1211, covered much of the burial-ground. Perhaps this had something to do with the severe visitations of plague that occurred in this parish, not only in 1665 when the ditch had been long dried up, but on many previous occasions.

St. Giles stands on the south side of the west end of Fore Street, and has at the back a spacious disused burial-ground extending to the line of the old City wall, a bastion of which is still there and marks an angle where the wall suddenly struck to the south in the direction of Aldersgate, and where a narrow strip of burial-ground follows it, beyond the site of another bastion, the base of which was incorporated in the Barber Surgeons' Hall. Stow says of it: "This parish church, being at the first a small thing, stood in place where now standeth the vicarage-house, but hath been since at divers times much enlarged, according as the parish hath increased, and was at the length newly built in place where now it standeth." This rebuilding happened in the fourteenth century. It has been said that the foundations of the tower belonged to the former church. The interior was a good deal injured by fire in 1545, when all the brasses and other monuments were destroyed. Since then it has undergone many repairs and restorations, and in the great Cripplegate fire of November, 1897, it had a very narrow escape, several holes being burnt in the roof. In June, 1898, a faculty was granted to enlarge the church and to make various alterations, and now not much of the old work can be seen. Speed, in his Chronicle, says that there was in this church a guild or brotherhood dedicated to St. Giles, founded by "the good Queen Maud," wife of Henry I, and it seems to have been refounded in the reign

of Edward III, as related by Stow, who does not mention the earlier foundation.

The church is Perpendicular in style, having a chancel, nave with clerestory, and two side aisles separated by clustered pillars from the nave, and a tower at the west end of the nave carried on arches. Part of the clerestory was rebuilt of brick in 1791. The interior, as in the case of St. Ethelburga, and indeed of most mediæval buildings, was in shape somewhat irregular. To the north it is over 117 feet in length, but only about 113 feet to the south, the width varying from 64 feet 9 inches at the west end to 57 feet 8 inches at the east. The chancel shows similar irregularity. Its height is about 42 feet. The total height of the tower is 134 feet. Its upper part was built of brick in 1683-4 and surmounted by a cupola. With no pretence of being Gothic, it has a very picturesque appearance. A proposal made some years ago to rebuild this in Kentish ragstone was happily frustrated. The tower has a fine peal of twelve bells, six of them with rhyming inscriptions, of which the following couplet on the eleventh bell is a fair example:

Ye ringers all that prize your health and happiness,
Be sober, merry, wise, and you'll the same possess.

They are of varying dates from the latter part of the seventeenth century onwards. A chiming machine connected with the bells is said to have been made in 1792 (or according to Denton, in 1795), by George Harman, of High Wycombe, whose regular trade was that of a cooper. It is arranged to play seven tunes. The only other church in the City with twelve bells is St. Bride's, Fleet Street. There are similar peals in St. Martin's-in-the-Fields, St. Saviour's, Southwark, and St. Leonard's, Shoreditch. At St. Giles's there is also a small bell in the cupola, which was rehung in 1895 after lying neglected and uncared for during some years. The tower clock was made by Langley Bradley in 1772. He made the clock of St. Paul's Cathe-

dral. The pulpit, screen, and font cover are of wood finely carved in the Grinling Gibbons style. In 1649-50 there were two fonts, one "a greate old stone font lined with lead," and the other, "a small christening font," which was sold in 1664 for the small sum of £1 10s. 8d. In 1704 the old font gave place to a new one. That same year an organ, built by Renatus Harris, replaced the previous one which had been in the church not much more than thirty years, having been given by Mrs. Charnock in 1672. This new organ occupied a gallery at the west end of the church, and some forty years ago, after various repairs and additions, was moved to its present position on the north side of the chancel. In 1704 also, or shortly afterwards, the reredos behind the altar was erected, the Gothic east window removed, and the oval window representing a Glory and Cherubim appeared in its stead. From the accounts and inventories we learn that in 1651 eight pence were spent for mending a half-hour glass, and in 1656 the price of a new hour-glass was two shillings and sixpence. In 1665-6 there were three hour-glasses, a half-hour glass, and another which ran for three-quarters of an hour. There are many other curious entries in the books, a few of which are given by Mr. Denton.

The oldest monument in the church is that to Thomas Busby, cooper, who died in 1575. It is on the north wall towards the east, and contains his effigy with peaked beard and in his right hand a skull. Beneath, a rhymed description tells us how:

This Busbie willing to relieve the Poore with Fire and with Breade,
Did give that howse whearein he dyed, then called y^e Queenes Head,
Foure full loads of y^e best Charcoles he would have bought ech
yeare,

And fortie dosen of wheaten bread, for poore householders heare,
To see these things distributed this Busby put in trust
The Vicar and Church Wardenes, thinkyng them to be just.
God grant that poore howse-holders here may thankful be for such.
So God will move the mindes of moe to doe for them as much,

And let this Good Example move such men as God hath blest
 To doe the like before they Goe with Busby to their rest.
 Within this Chappell Busbie's bones in dust awhile must stay,
 Till He that made them rayse them up to live with Christ for aye.

To the west of this there is a monument to another benefactor of the poor, Charles Langley, ale brewer, with a rhyming epitaph equally quaint. Here are a few lines of it:

And when he died he gave his mite all that did him befall,
 For ever once a yere to cloath Saint Giles his poore withall
 All Saintes hee pointed for the day gownes xx redie made
 Wth xx shirts and xx smockes as they may best be hadd.

He died in 1602. On the south wall is placed a plain tablet with an inscription in Latin to John Foxe, the martyrologist, who died in 1587, being then seventy years of age. During his later years he resided in Grub Street, now called Milton Street. John Speed, the cartographer and historian, like Stow by trade a tailor, who died 28th July, 1629, has a monument on the south wall with his effigy to the waist. In the south aisle also is placed a marble tablet to Robert Glover, Somerset Herald, who has been described as an indefatigable searcher after antiquities. He died in 1588. It has the family arms and the motto, "Tolerandum et sperandum."

John Milton (d. 1674) and his father (d. 1646) were buried in the same grave, "in the upper end of the chancel at the right hand." Its place is indicated by a stone thus inscribed: "Near this spot was buried John Milton Author of Paradise Lost Born 1608 Died 1674." The grave was disturbed in 1790, an act that aroused the righteous indignation of Cowper, whose lines will not readily be forgotten:

Ill fare the hands that heaved the stones
 Where Milton's ashes lay,
 That trembled not to grasp his bones,
 And steal his dust away.

It is a question, however, if the remains uncovered were really those of the poet. Samuel Whitbread the elder, head

of the great brewery in Chiswell Street, in 1793 put up a bust and tablet to Milton's memory, the work of the elder Bacon. In 1862 they were placed on a lofty monument which stands west of that to Speed.

Among other monuments are those to Constance Whitney (d. 1628), and to Margaret Lucy (d. 1634), descendants of Shakespeare's Sir Thomas Lucy of Charlecote. The epitaphs on these young ladies are touching and somewhat similar. That to the former, against the north wall, runs thus: "Here lies Margaret Lucy, the second daughter of Sir Thomas Lucy, of Charlcot in the County of Warwick (the third by immediate descent of the name of Thomas) by Alice sole Daughter and Heir of Thomas Spenser of Clarendon in the same County Esq and Custos Brevium of the Court of Common Pleas at Westminster, Who departed this life the 18th of November, 1634, and about the 19th year of her age. For discretion and sweetness of Conversation not many excelled, and for Pietie and Patience in her Sickness and Death, few equalled her. Which is the Comfort of her nearest Friends; to every one of whom she was very dear, but especially to her old Grandmother, the Lady Constance Lucy; under whose Government she dyed, Who having long expected, every day to have gone before her, doth now trust by Faith and Hope in the precious Blood of Christ Jesus, shortly to follow after, and be made Partaker, together with her and others, of the unspeakable and eternal Joys in his blessed Kingdom. To whom be all Honour and Laud and Praise, now and ever. Amen."

Want of space precludes details of other memorials. I will only name that to Edmund Harrison, "embroiderer to three kings," who, "after having lived above 40 yeares a batchelour, married and had issue 12 sons and 9 daughters," and "left the troubles of this world" in 1666; also a tablet lately placed to the memory of the great seaman, Sir Martin Frobisher, who "died of wounds received in action off Brest, 22nd November, 1594."

Oliver Cromwell was married in this church to Elizabeth

Bourchier, 22nd August, 1620. The registers also contain entries relating to the Egertons, Earls of Bridgewater, the site of whose house is marked by Bridgewater Square. It was before the head of the family, John, first Earl, and by his children, in the great hall of Ludlow Castle, his official residence as President of the Council of Wales, that Milton's "Masque of Comus" was first performed on Michaelmas night, 1634. Milton himself lived for some time at a house in the Barbican, nearly opposite Bridgewater House. Here the poet was united to his first wife, Mary Powell, after their separation. Here his children were born, and his father died. Two other residences in the immediate neighbourhood were associated with him; that in Jewin Street, where he lived when he married his third wife, and the house in Artillery Walk, now Bunhill Row, where he finished his "Paradise Regained," and died on the 8th of November, 1674. One might add to these the "pretty garden-house at the end of an entry" in Lamb Alley (now Maidenhead Court), Aldersgate Street, which is associated with his younger days.

It seems convenient to mention here the Milton memorial erected near the church, in Fore Street. A recent widening of Fore Street by the Corporation involved the destruction of old buildings presently to be referred to. Mr. J. J. Baddeley, Deputy for the Ward of Cripplegate Without, then generously offered to erect a life-sized statue of the poet on condition that the money required for the purchase of the site from the City authorities and the restoration of the north wall of the church was forthcoming from other sources. A sufficient sum having been subscribed on 2nd November, 1904, a bronze statue of Milton was unveiled, the site being near the church porch. The sculptor is Mr. Horace Montford, whose authority for the portrait is a bust by Pierce, dating from about the year 1654. The pedestal, designed by Mr. E. A. Rickards, has on it two bas-reliefs and the following lines:

O Spirit—what in me is dark
Illumine, what is low raise and support,

That to the highth of this great argument
I may assert eternal Providence,
And justify the ways of God to men.

Lord Rosebery, the Lord Mayor, Lady Leila Egerton, Lady Katherine Egerton, and other distinguished persons were present, and Lady Alice Egerton unveiled the statue. She was a descendant of the Earl, whose daughter, of the same name, had played a leading part in "Comus" on its first production. After the ceremony there was an adjournment to the large hall of the Cripplegate Institute, where the "Masque of Comus" was once again performed, this time by members of the Mermaid Society. Before the raising of the curtain Lady Alice was thanked for her services and a speech was delivered by Mr. T. P. O'Connor on Milton as a London man and more especially as an inhabitant of the district in which the statue is placed.

A few words with regard to the buildings near the site of the statue, cleared away for the widening operations of the City Corporation. Until the winter of 1902-3 this picturesque bit of London remained intact. The entrance to the burial-ground and to the south doorway of the church was through a round-headed stone archway. Its spandrels contained carvings of an hour-glass, a scythe, a death's head, and other emblems of mortality. Above were the names of the churchwardens at the time of its erection and the date 1660. This gate was built in the previous year out of fines received for the renewal of the leases of the parish property. Above it, and to the east, was a range of wooden buildings with projecting windows, tiled roofs, and gables at the back, which were rather older, being finished in 1656. These four shops were built by the same authorities on a strip of the burial-ground from a similar fund, the rents to be applied to charitable purposes in the parish. They, of course, have utterly perished. When the archway was taken down there was a distinct understanding that it was to be built up again on a site

further back, and I am told that the stones are still in existence, but there seems at present small hope of their re-erection.

Next to the shops on the eastern side was a building called the "Quest House." Here the "Inquest Jury" used to sit, a body of men whose chief duties were to look after the internal affairs of the Ward. They were elected on St. Thomas's Day in the same manner as the Common Councilmen, their numbers varying from sixteen to twenty. This jury, after gradually losing most of its powers, was abolished about the year 1857. The plate belonging to it passed soon afterwards into the hands of the vestry, which in later years held its meetings here. This plate includes some very curious specimens. The oldest is one of the English mediæval drinking-bowls called mazers, and is described in vol. 50 of "Archæologia," p. 167. It dates probably from about the year 1530 and is of maple wood with a mount or band of copper gilt. On the print is a merchant's mark. A silver-gilt foot has been added, with the following inscription: "IHON . BVRDE . MEAD . THIS . IN . ANNO . DOMINE . 1568." Another piece from the same source is a parcel-gilt beaker with the date mark for 1591, inscribed: "The gift of Helen Hodstone widowe to the Quest House of S^t Giles for whene ever M^r Pawson was formane 1591." A full description by Mr. E. H. Freshfield of the fine plate now at St. Giles's, Cripplegate, will be found in the "Home Counties Magazine" for January, 1904, vol. vi, p. 61. The Quest House, destroyed so recently, though harmonizing well with its surroundings, was no older than the year 1811. There had, however, been a previous Quest House on the same site, thought by Mr. Malcolm to have been "nearly as ancient as Edward the Sixth's time." Like its successor, it was built against part of the north side of the church, blocking out the light. On the destruction of the later Quest House one or two windows in the north wall were exposed to view, also a turret which contained a staircase leading to a room above the north porch. All this

has now been so completely "restored" that not a stone of the ancient work is visible.

The living of St. Giles's, Cripplegate, was held from 1589 to 1604 by Lancelot Andrewes, one of the translators of the authorized version of the Bible who was successively Prebendary of St. Paul's, Dean of Westminster, Bishop of Winchester, and was buried in St. Saviour's, Southwark. He has already been mentioned in our account of St. Olave's, Hart Street.

In the City of London Parochial Charities Act, the scheme of which was finally framed in 1891, while the parishes generally were squeezed almost dry, the following five were allowed to retain their own charities for their own parochial purposes: St. Giles, Cripplegate, St. Botolph, Aldgate, St. Botolph, Bishopsgate, St. Bride, Fleet Street, and St. Andrew, Holborn.

ST. BARTHOLOMEW THE GREAT.

THE Church of St. Bartholomew the Great, West Smithfield, once formed part of the Priory church dedicated to that Saint, and is remarkable for the large quantity of Norman work which it contains. Towards the end of the eleventh century there was a frequenter of the dissolute court of William Rufus called Rahere, about whom Stow makes the odd remark that he was "a pleasant witted gentleman, and therefore in his time called the King's Minstrel." His name is thought to be of Frankish origin, and, as we are told by Dr. Norman Moore, it occurs as that of a witness in several charters of the district on the eastern border of Brittany. He adopted the Church as a profession, and was befriended by Richard de Belmeis, consecrated Bishop of London in 1108. Thus probably it came about that he became a prebendary of St. Paul's. Some years afterwards he went on pilgrimage to Rome, contracted malarial fever, and, as the story goes, in his

convalescence vowed that he would found a hospital, and in a later vision was desired by Bartholomew the apostle to build also a church in Smithfield. He returned a Canon regular of St. Augustine, founded the hospital and the Augustinian priory hard by, and, after spending some time as master of the hospital, retired to the latter foundation, of which he became first prior. It was begun in the year 1123, and in 1133 King Henry I granted it a charter of privileges, in which protection is granted to all comers to the fair already held within the precinct on the feast of St. Bartholomew.

At the dissolution of monasteries, the choir was reserved as a parish church, the nave was pulled down and its site turned into a churchyard. All the rest of the monastic ground and buildings, together with the rights pertaining to the priory were sold by the King to Sir Richard Rich, then Speaker of the House of Commons. Afterwards, as Lord Rich, he converted the prior's lodging into his town house, and lived there when Lord Chancellor. During the reign of Queen Mary, when for a short time the old religion was again dominant, Lord Rich, "for divers causes and considerations," him "moving," handed over to her the church advowson, and domestic buildings. She promptly established here a convent of Dominican friars with Dr. William Perrin as prior, and they began to rebuild the nave. But on the accession of Elizabeth, in spite of the fact that, after being active in the suppression of religious houses Rich had lately figured as a zealous persecutor of Protestants, his possessions granted by Henry VIII were restored to him, and the choir of the church again became parochial.

The fair, as we have seen, had a very early foundation, and to it resorted clothiers and drapers not only from all parts of England, but from foreign countries, who here exposed their goods for sale, stalls being set up within the priory churchyard, the gates of which were locked at night. By the reign of Queen Elizabeth it had ceased to be com-

mercially important, but became a pleasure fair, the three days extending to fourteen, and the place of assemblage being transferred to Smithfield. It was not finally suppressed until 1855. Morley, in his "Memorials of Bartholomew Fair," says: "The sole existing vestige of it is the old fee of three and sixpence still paid by the City to the rector of St. Bartholomew the Great for a proclamation in his parish.

The church of St. Bartholomew, as it stands to-day, consists of a choir with triforium and clerestory, a Lady Chapel, mostly rebuilt, the crossing and transepts of which a comparatively small portion is old. There is also a seventeenth-century tower and a modern porch at the west end, together with part of the easternmost bay of the old nave, which is proved by recent excavations to have extended as far as the thirteenth-century archway, still forming the means of approach from Smithfield, and originally the entrance of this south aisle. The fact had of late been forgotten, although we learn from a paper by the late Mr. Hayter T. Lewis, printed in the "Transactions of the London and Middlesex Archæological Society for 1870," that the south wall of the south aisle remained standing for nearly its whole length until the year 1856.

To quote from Mr. Webb's valuable paper, "Rahere built the choir of the church at some period soon after 1123, as far as the crossing. He also built three apsidal chapels, one at the east end, one on the north side where the Apostles' Mass was said, and a third on the south side, dedicated respectively in honour of Our Lady, St. Bartholomew and St. Stephen."

Rahere died in 1144, and his successor, Prior Thomas, carried on the building. "The point where Rahere's Norman work ends at the east arch of the crossing, and Thomas's transition work begins is well defined. The latter consists of the other three arches of the crossing, the one bay of the nave and the west side of the transepts. The triforium arch of transition work, on the west side of the south transept,

which was only brought to light during the recent restoration, faces Rahere's earlier work on the east side."

Mr. Webb's paper contains other architectural details of much interest, and he has long been accumulating material for an account as complete as may be of the subject. I will not vie with him in attempting to discuss the complicated questions involved in it. We have seen that the arched doorway still in existence, facing Smithfield, was built in the thirteenth century, but the construction of the nave doubtless took many years, beginning at the east end. The Lady Chapel was built originally, or perhaps rebuilt, in the fourteenth century, for in the year 1336 Stephen de Clifton, janitor of the priory, left his shops in the parish of St. Mary de Aldermanbury for the maintenance of the work of the chapel of St. Mary, newly constructed in the said priory. The present Lady Chapel, till lately incorporated in modern buildings, is a square-ended structure, about 60 feet long and 26 feet wide, partly ancient, partly rebuilt out of old materials with much new work. Beneath it is a bone crypt, at one time used as a coal and wine cellar, and now converted into a mortuary chapel. The chantry chapel of Roger de Walden, Bishop of London, who died in 1406, occupied a position north of Rahere's monument, and was founded by him in his lifetime. The pointed arches and shafts in the north wall of the ambulatory of the choir were perhaps inserted in connection with this chapel. The original tower at the crossing was in all probability of the time of Prior Thomas, more or less as shown on the seal of the priory. It was rebuilt in the first decade of the fifteenth century, as we learn from a calendar of papal registers, and Stow in 1598 says that the parishioners had "lately repaired the old wooden steeple to serve their turn." This central tower was taken down to make way for the present brick tower, which has or had on it the date 1628.

Mediæval builders were not in the habit of treating the work of their predecessors with much respect. Thus it

came about that at the beginning of the fifteenth century important reconstruction was carried out in the Norman choir, although we are told in the papal document above referred to that the priory was at the time impoverished. A square east end was substituted for the previous apse, and the upper part of the choir on the north and south side was rebuilt, the string course below the clerestory marking the division between the Norman and fifteenth-century work. At about this date also the chapter house on the east side of the choir and the cloisters were rebuilt. The former was burnt down in 1830. Much of the cloisters remained in the early part of the nineteenth century. Through the zeal of Mr. E. A. Webb a fragment which had become part of a stable, was lately rescued and restored.

In the sixteenth century but a few years before the Dissolution, further building took place, which has left its mark. On the south side of the triforium there is a handsome oriel window inserted by Prior Bolton, who died in 1532. On the middle panel below it, carved in stone, is a tun pierced by a bird-bolt or arrow. The rebus occurs again on the spandrels of a Tudor doorway at the east end of the south ambulatory, which probably led to the prior's lodgings, and now opens into the modern vestry.

The church has afforded much employment to architects during many years. Not to mention earlier efforts, in 1863-1866, Messrs. T. Hayter Lewis and W. Slater tried their hands on it, and since 1885 there has been a great deal of repair and rebuilding under the direction of Sir Aston Webb. The most important works have been, besides that in the Lady Chapel mentioned above, the rebuilding of most of the north and south transepts (the remains of the former were occupied a few years ago by a blacksmith's forge); the re-roofing of the church, the lowering of the floor, last but not least a conjectural restoration of the Norman apse, involving the removal of the square end built as to its lower portion early in the fifteenth century. This work was begun from the ground

level by Professor Hayter Lewis and carried out as regards its upper part during the present restoration, a fringe factory having been pulled down to make room for the addition. In truth the two western apsidal pillars on each side with their respective arches are genuine, showing, as they begin the curve that there *was* originally an apse, and Mr. C. E. Mallows, in the "Architectural Review" for November, 1896, says that fragments of other arches were found imbedded in the fifteenth-century work. Years ago the late Mr. J. E. Parker doubted if this apse had ever been completed. His arguments are to be found in a lecture by him, 13th July, 1863, which was afterwards printed for the Restoration Committee.

I will now briefly describe a few of the monuments and fittings of the church. On the north side of the altar, a site appropriate to the founder, and, as I have said, in front of what was once the Walden chantry, is the tomb of Rahere. His figure lies recumbent beneath a canopy which was originally carried further east. A pointed doorway immediately east of the tomb, which disappeared in one of the "restorations," is figured in "Vetusta Monumenta," vol. ii, and in Archer's "Vestiges of Old London." Along the ledge of the slab supporting the effigy of Rahere, which may have formed part of a more ancient monument, is the following simple inscription: "Hic jacet Raherus primus canonicus et primus prior hujus ecclesiæ." On each side are little canons or chantry priests reading to him from Isaiah, li, 3, and at his feet is an angel, apparently of later work than the canopy or the two little figures just alluded to, which may be of the middle of the fifteenth century.

This is much the oldest monument in the church and the only pre-Reformation one, but there are others of considerable interest. Among the most important the following deserve a place. In the south aisle is a spacious alabaster and marble tomb, with six coats of arms, to Sir Walter Mildmay, Chancellor and sub-Treasurer of the Exchequer in the reign of Queen Elizabeth, and founder of Emmanuel



RAHERE'S MONUMENT, ST. BARTHOLOMEW THE GREAT.

College, Cambridge. It was formerly in the arch opposite to Rahere's monument, but was moved to its present position in 1865. East of this is a monument thought to be by Le Sueur, sculptor of Charles I's statue at Charing Cross. It is to James Rivers who died in 1641, and shows his half-length figure with a book in one hand and an hour-glass in the other. He was great-grandson of a Lord Mayor who died in 1573. West of Mildmay's tomb is that to Captain John Millet, mariner, 1660, with some verses beginning:

Many a storm and tempest past,
Here hee hath quiet anchor cast.
Desirous hither to resort,
Because this parish was the port
Whence his wide soul set forth, and where
His father's bones interred are.

On the north side, above the modern pulpit, is a figure of Sir Robert Chamberlayne, in armour, kneeling beneath a canopy supported by angels. As the Latin inscription tells us, he was a traveller who had visited the Holy Land, and perished between Tripoli and Cyprus in 1515, aged about thirty. Against the wall of the north aisle, near the east end, is a tablet, its base carved in the form of books, to the memory of Thomas Roycroft, printer of the polyglot Bible. He had a printing press in Bartholomew Close, was Master of the Stationers' Company in 1675, and died in 1677. His only son, Samuel Roycroft, left a legacy for the relief of the poor of the parish. Finally I would mention the tablet to members of the Master family, which is east of the doorway having the Bolton rebus. Among them was "Ann, wife of Richard Master and daughter of Sir James Oxenden of Dean in y^e Parish of Wingham in y^e County of Kent, by whom the said Richard Master had twelve sons and eight daughters. She died Jan. 30th 1705, aged 99 years and six months, and lies interred in this place." The plain font of early fifteenth-century character is in the new bay of the south transept, built 1890. In this font Hogarth the painter must have been christened, 1697. He

was born in the parish, probably at No. 58, Bartholomew Close, when his parents were lodging with the widow Gibbons, and in 1736, mindful of his native place, painted pictures which he presented to St. Bartholomew's Hospital. They still adorn the grand staircase there.

A curious Good Friday custom is observed in the disused burial-ground on the site of the ancient nave. Twenty-one poor women, preferably widows, receive each a new sixpence, which they have to pick up from a flat tombstone. The origin of the custom is unknown; there is a tradition that it was from a bequest by a widow lady buried in the nave, to pay for masses, and that after the Dissolution the money was diverted to this charitable use. There is, however, no documentary evidence that such a fund ever existed; if it did it has long ago disappeared. Within the memory of those still young, the late Mr. J. W. Butterworth invested a sum sufficient to insure the continuance of the custom, which in the opinion of an old inhabitant first came into being some seventy or eighty years ago.

A volume might be written on the priory buildings, and the various purposes for which they were used after the Dissolution. A few seventeenth-century houses still linger about the neighbourhood. One of them in Clothfair has on a stone tablet the arms of the Rich family, namely, Gules, a chevron between three crosses botonnée or. In his *Life*, by John Francis, it is said that Benjamin Franklin first worked at printing with a person named Palmer in Bartholomew Close, and Milton, who concealed himself for some time with friends in the same precinct, must often have passed the gabled dwellings, one or two of which still abut on the disused burial-ground where once stood the nave of the priory church in its glory.

MORDEN AND LEA'S PLAN OF LONDON, 1682

BY WALTER L. SPIERS, A.R.I.B.A.

THIS plan, the correct title of which is "London &c: actually surveyed by William Morgan his Majesty's Cosmographer 168 $\frac{1}{2}$," was based on a survey made by John Ogilby and William Morgan subsequent to the Fire of London in 1666. The first edition, a facsimile reproduction of which was issued as part of the Society's publications in 1904, was published by the latter in 1682, Ogilby having died in the year 1676; and a later edition, with the necessary additions bringing it up to date, was published by Robert Morden and Philip Lea in 1732, after whom the work has erroneously been named.

The plan has special interest owing to its being practically the first survey of London made on scientific lines, and to its having been the basis of the series of Parish and Ward plans made by Richard Blome, some of which were published first in 1686, and the whole of them in Strype's editions of Stow's Survey of London of 1720 and 1754-5. It is also of further value owing to its representing to us the London of Evelyn and Pepys, as the Agas map represents the city at the time of Shakespeare. It was of course published after the termination of Pepys's Diary in 1669, but there had been little change between the two periods, and readers of both diaries will find the plan of great assistance in following the footsteps of their authors, reference being continually made in their diaries to various buildings shown.

Up to the time of the Great Fire all plans of the city had been represented as bird's-eye views or prospects; the

direction of the streets being first laid out with a certain amount of accuracy, and the public buildings and houses, as seen from above, then drawn in in perspective on both sides of the streets. The result was certainly more picturesque than a modern plan, and if the buildings had all been faithfully drawn, these plans would have been of infinite topographical value. Unfortunately, however, this was not the case, and indeed could scarcely be expected; only the more important buildings being drawn with tolerable accuracy, the remainder having the appearance of being filled in from imagination, though doubtless representing the general character of the houses, etc. The most important of these plans are, that attributed to Ralph Agas, made in the reign of Queen Elizabeth, and Faithorne and Newcourt's map published in 1658; fine facsimile reproductions of both having been issued as the Society's publications for 1905. The later map is the more accurate cartographically, whilst the Agas map is probably more to be depended upon for truthful representation of the public buildings; their great value, however, lies chiefly in showing the extent of London at the time of their survey and the position and general form of the more important buildings, and the character of their surroundings.

The scientific survey of London was the outcome of the Great Fire, which necessitated a more accurate system of delineating the streets and properties destroyed for the purposes of rebuilding the city, and the first plan apparently made on this basis was from a survey by John Leake and other surveyors by order of the Corporation. This was probably only a drawn plan, made to a large scale, our knowledge of it being indirectly assumed from an engraved plan entitled, "An exact survey of the Streets, Lanes and Churches contained within the ruins of the City of London first described in six Plats by John Leake (and other surveyors) in Dec^r anno 1666." . . . "Reduced here into one intire plat by John Leake the City Wall being added also." . . . "Winceslaus Hollar fecit 1667." The only known

print of this plan is in the Crace collection in the British Museum, it is drawn to a scale of 300 feet to the inch, and measures 33 in. by $21\frac{1}{2}$ in. The plan, which is a fine one, and might with advantage be reproduced by the Society,¹ has one point of interest, namely, that it combines both the old and new methods of making plans, that is to say, in the portion of the city which was burnt the lines only of the streets are necessarily shown, the sites of the old public buildings being indicated by squares and shields, but the portions which escaped the Fire are still represented as a prospect.

Vertue also published, in 1723, another engraved plan of Leake's survey, to a scale of about 150 feet to the inch; this plan, however, not extending beyond the limits of the Fire.

Immediately after the Fire, the Corporation appointed John Ogilby, and William Morgan, his wife's grandson, sworn viewers or surveyors, to plot out the disputed properties; they subsequently surveyed the whole of the city and prepared a plan which was drawn to the large scale of 100 feet to the inch (a little smaller than the 5-foot Ordnance survey which is 88 feet to the inch), and showed every street, court, and building in a very accurate manner. Ogilby died in 1676, and the plan was published by Morgan in the following year, portions of the plates being engraved by Hollar.² In the year 1682 Morgan published a plan, the subject of this article, of the whole of London, Westminster, and Southwark, the joint production of himself and Ogilby, drawn to the smaller scale of 300 feet to the inch.³

¹ Since the writing of this the Council has decided to publish this plan, and a portion forms part of this year's publications.

² This extremely valuable plan was republished in facsimile by the London and Middlesex Archaeological Society in 1895, together with a reprint of the copious explanation of the plan, the only known copy of which is in the British Museum Library, and an explanatory article by Mr. Charles Welch.

³ It should be mentioned that both in the Crace collection and

This plan is so closely identified with John Ogilby, its originator, that a short account of his career, which Anthony à Wood has given incidentally in some detail in his "Athenae Oxonienses," may be of interest. He was born in or near Edinburgh in the year 1600, and was of good family; his father, however, became insolvent early in the son's career, and he had to shift for himself. He came to London, and was apprenticed to a dancing-master in Gray's Inn Lane. He proved to be a young man of considerable talent and of engaging manners, and eventually himself became a teacher with a good *clientèle*. Under the patronage of the Earl of Strafford, he went over to Ireland with him in 1633 as instructor in that art to his children, was appointed Deputy Master of the Revels there, and built a theatre in Dublin. At the outbreak of the Civil War, however, his prospects were ruined, and he returned to London in 1641.

His love of learning induced him to take up his residence at Cambridge, where he received much encouragement from the scholars there, and studied Latin to so good a purpose, that he wrote a translation of Virgil's works, which he published in London in 1649-50. This was followed by a translation into English verse of Aesop's Fables, published in 1651, the latter being adorned with sculptures, as also were later editions of his Virgil. These publications brought him a considerable income. About 1654 he commenced the study of the Greek tongue under a schoolmaster in Whitefriars, afterwards writing a transla-

the King's Library in the British Museum there are copies of this plan, which are described in the index as having been published in 1677, the same year as the publication of the Plan of the City of London. In both plans, however, in the dedication, the name of Sir John Moore appears as Lord Mayor, he having served the office in the year 1681-2, and also on the heading of the Crace copy (the heading is missing in the King's Library copy) the date 168½ is actually given; it has been assumed here, therefore, that the 1677 date is an error, and that Morgan only published one edition, that of 168½.

tion of Homer's Iliad, which he published in 1660 and dedicated to Charles II, and of the Odyssey, published in 1665. At the Restoration he was taken into favour by Charles, who commissioned him to write his coronation pageant, published first in 1661, under the title of "Relation of the Entertainment of his Majesty Charles II in his passage through the City of London to his Coronation." Other editions followed, with plates of the procession and coronation engraved by Hollar, a valuable record of the official costumes and ceremony. At the Great Fire his house in King's Head Court, Shoe Lane, and his stock of books were all destroyed, and he had to recommence life. With indomitable courage he started work again, rebuilding his premises. He now turned his attention to surveying and cartography, and was appointed His Majesty's cosmographer and geographical printer, and, as was before mentioned, sworn surveyor to the Corporation. The last work on which he was engaged was his "Britannia," a geographical and topographical description of England and Wales, of which he unfortunately only finished the first volume, consisting of engraved plates of the principal roads, before his death, which occurred in September, 1676. He was buried in St. Bride's Church, Fleet Street.

In describing the particular publication now in review, attention may first be called to the large number of "sculptures" and other accessories surrounding the plan itself. At the top are a series of interesting views of public buildings which, with one or two exceptions, are drawn with accuracy, though coarse in architectural detail. Underneath them, and at the side are a very complete series of the names of all the Royal Family, nobles, and gentles of the period, to whom it was doubtless considered politic, from a business point of view, to dedicate the plan; and at the bottom is a long panoramic view of London and Westminster, taken from various positions on the Surrey side of the river.

The views are thirteen in number, and, commencing on the left, are :

I. The well-known statue of Charles I at Charing Cross, the work of Hubert le Soeur. Cast in 1633, but not erected before the Civil War, it was sold by the Parliament for old metal to a royalist brass founder, who, instead of melting it down as directed, carefully buried it, and, after the Restoration brought it to light again, when it was set up, in 1674, on the present stone pedestal, made by Grinling Gibbons.

II. The beautiful gateway at Whitehall named after Holbein, to whom its design is attributed. It was erected by Henry VIII across the narrow part of the street leading from Charing Cross to Westminster, to afford access, by means of a passage over the arch, from the palace to St. James's Park, the Cock-pit, Tilt-yard, etc., without crossing the public way. It was constructed of dressed flint and stone, and was enriched with terra-cotta medallions of Italian workmanship. The gateway, the situation of which was on the roadway immediately in front of the portico of Dover House, was taken down in 1759 in order to improve the access to Westminster. It had been intended to re-erect it in Windsor Great Park, but this was not effected, and all that is known to remain of it are some of the terra-cotta medallions, which have been utilized at Hampton Court Palace.

III. Westminster Abbey.—This is a view from the north, apparently copied from Hollar's well-known print of 1655.

IV. Whitehall from the River.—This is an interesting view, as, with the exception of Hollar's much earlier one, it is probably the only river view of the palace prior to the fire there in 1698. On comparing the two views, the extensive additions made by Charles II to the conglomeration of buildings included in the palace are very noticeable, and on again comparing the view with the plan made by Fisher between 1670 and 1680, the two will bear out each

other's correctness fairly well. Only about one-third of the river frontage of the palace is shown, but the view includes the more important buildings. On the left are the King's lodgings surrounding an open court, the bay window to the left of the Privy Stairs forming part of the apartments of the notorious Mr. Chiffinch. On the right of the stairs are the Queen's lodgings, with the Banqueting House behind, and those of Sir William Killigrew, Chamberlain, and Lady Arlington, Groom of the Stole to her Majesty. The Queen's private kitchen and other offices are in the large block on the right, adjoining Whitehall Stairs, the public entrance from the river to the palace. The buildings of chequered flint and stone, in rear of this block, are the chapel and great hall.

V. North front of Westminster Hall.—Some licence has been taken in this view, the various coffee-houses and other buildings which at this period blocked the front having, perhaps rightly, been omitted; and, for uniformity's sake, the building on the left hand has been incorrectly made to correspond with the Court of Exchequer on the right.

VI. The Banqueting House, Whitehall.—This view calls for no special comment, excepting that the details are clumsily drawn. It was built by Inigo Jones, 1619-1622.

VII. Somerset House and Garden from the River.—The greater part, if not the whole, of the buildings shown here were carried out by Inigo Jones in the reign of James I for his consort, Anne of Denmark, from whom it received its name at one time of Denmark House.

VIII. Mercers' Hall.—This view shows the entrance to the Hall of the premier City Company from Cheapside, as re-erected in 1672, the architect being probably Edward Jarman, the architect of the new Royal Exchange. The present front of the Hall, built a few years ago, is an adaptation of the old design, but the new storey added at the top is unfortunately detrimental to the composition. The adjoining buildings are given merely as a specimen of the class of houses built in the principal streets.

IX. The Royal Exchange.—The first Royal Exchange was built by Sir Thomas Gresham early in the reign of Queen Elizabeth. The second one here represented was built after the fire from the design of Edward Jarman, and this building in turn was destroyed by fire in 1838, the existing Exchange being designed by Sir William Tite.

X. The Guildhall.—This view is taken from Guildhall Yard, and represents the building as restored after the fire. The existing front was erected by George Dance, the younger, in 1790, the hall itself being again restored in 1870 by Sir Horace Jones. The buildings on the right are the Collegiate Chapel of St. Mary Magdalen, built c. 1429, and Blackwell (or Bakewell) Hall, which at this period was used as a woollen market.

XI. St. Paul's Cathedral.—The authors of the plan laboured under some difficulties in making this view, as the Cathedral was only partly erected at the time, and they therefore had to draw somewhat upon the imagination, and that not with very conspicuous success. The faults in the drawing, however, are condoned by the delightful naiveness of the description given below it: "St. Pauls, for so much as is built was taken from the work itself, but being streightened in our plate for heighth we were forced to draw it so much upon the flatt that the south end of the Cross doth not appear so round as otherwise it would have done. The rest is added according to y^e best information we could get, hoping it may not be very unlike when finished."! Fortunately Wren was not tempted to utilize this amateur design.

XII. The Statue of King Charles II at the entrance to Cornhill.—This equestrian statue stood in front of the Stocks Market, the site of which is now occupied by the Mansion House. Horace Walpole in his "Anecdotes of Painting," and Ralph in his "Critical Review," both give an extraordinary history of it, namely, that it was originally intended to represent John Sobieski, King of Poland, trampling on the Turk, but was left by some accident upon

the workman's hands. Sir Henry Viner wishing to honour Charles II (in a cheap way) by erecting a statue of him, purchased it in an unfinished state, had a new head of Charles substituted by Latham, and re-christened it King Charles spurning Oliver Cromwell under foot!! the latter still wearing a turban.

XIII. The last view is that of Temple Bar, and is a very fair representation of it. Erected by Wren in 1670, it was taken down in 1878, and has since been re-erected at Theobalds Park by Sir Henry Meux.

At the bottom of the plan is an interesting river prospect of London and Westminster taken from various points on the Surrey side. The authors of the view are Robert Morden and Philip Lea, the former, who died in 1706, being probably the father of the Robert Morden who published the 1732 edition of the plan. The view extends from St. Stephen's Chapel, Westminster, to Stepney, and has every appearance of being a fairly faithful representation of the various buildings delineated, especially of the very complete series of houses and other buildings bordering the river side.

An unusual feature is the publication of various lists of officials to whom the work is dedicated, commencing with "His most sacred Majestie": and there is a view, presumably of the interior of a chamber at Whitehall, representing Mr. Ogilby in the act of presenting their Majesties with his book of subscriptions for the survey. Then follow lists of the Royal Family, the Lords of the Privy Council, whose names are inscribed upon the fruit of a fine pear-tree, the Lord Mayor and Aldermen, the City Companies, the Peers of England and of the Kingdom of Ireland, The bishops upon a fruitful vine, the universities, judges, etc.; a notable omission being that of the Peers of Scotland.

In making notes of the salient features of the actual plan, attention may be called to the very extensive columns of reference to buildings and smaller streets, the

names of which are not, for want of space, engraved on the plan. Unfortunately, in the process of reproduction, the numbers are not in all cases clear, and the plan itself is disfigured by a series of rough, broad lines defining the boundaries of the various parishes and wards. On the original engraved plan from which the reproduction was made these lines have been at some time drawn with a brush in a yellow tint, which by the process of photography has become black, and thus somewhat spoiled its appearance.

In comparing this plan of the year 1682 with Faithorne's plan of 1658 it is interesting to note what an immense impetus the Restoration gave to building operations at the west end of London. At the former date there were practically no buildings north of St. James's Park, west of St. Martin's Lane, or north of High Street, St. Giles, and High Holborn: but the trend westward which had been gradually taking place during the two preceding reigns, and had probably been checked during the Commonwealth, made fresh headway on the return of the Court to Whitehall, and during a period of about twenty years the whole of Soho, the lower half of St. James's, and the southern portion of Bloomsbury were entirely covered with houses, and this notwithstanding a proclamation made in 1661 forbidding the erection of any new buildings excepting on former foundations. Licences to build, however, seem to have been granted to persons of influence very readily.

Commencing at the west end of the town, the extreme edge of the plan shows a portion of the meandering Tybourne, which at this time ran into a reservoir in Upper St. James's Park, now the Green Park, whence it found its way to the Thames in two or three streams. Piccadilly, it will be noted, had three names: The road to Exeter; Portugal Street, named in honour of Catherine of Braganza; and Piccadilly, which last only extended from the Haymarket to St. James's Church. The three most noticeable houses in this street are Berkeley House, Albemarle House, and

Burlington House: the first was built by John, Lord Berkeley of Stratton, in 1665; it was at the end of that century bought by the first Duke of Devonshire, and was destroyed by fire in 1733, when the present Devonshire House rose from its ashes: the second was a magnificent but short-lived palace; built by Edward Hyde, Earl of Clarendon in 1664, and known as Clarendon House (by his enemies it was called "Dunkirk House"), it was purchased in 1675 by Christopher Monk, second Duke of Albemarle, and pulled down eight years later, Albemarle, Dover, and Old Bond Streets being built on its site. The third was built by Richard Boyle, first Earl of Burlington in 1668, and has been altered several times by successive owners. The erection of all the houses is mentioned by Evelyn or Pepys.

North of Piccadilly there are few streets or houses, but southward the ground is fully built upon down to St. James's Park, laid out very much as at present existing, excepting that Arlington Street was not then built, and that St. James's Market and St. Albans Street have gone, their site being now occupied by Lower Regent Street, etc. Pall Mall is fully built upon, but, of course, there is no Marlborough House, the Royal Gardens running at the back of the houses from St. James's Palace to a house and grounds adjoining Spring Gardens, apparently occupied by Prince Rupert. Nell Gwynn's freehold house in Pall Mall, the garden of which overlooked the Royal Gardens, and from whence she scandalized Evelyn by her "familiar discourse" with Charles II when he was walking in the gardens with His Majesty, was probably the house under the letter "a" in the word "Pall" on the plan. The house is still the only property not belonging to the Crown on the south side of the street, and is now occupied by the Eagle Insurance Company. Evelyn's sense of propriety was further shocked on the King leaving him to pay a visit to the Duchess of Cleveland (Pepys's "dear Lady Castle-main") at Cleveland House, just north of St. James's

Palace. Previous to its purchase for the favourite it was known as Berkshire House, and the site is now partly occupied by Bridgewater House.

In St. James's Park are shown the Canal and Decoy, both made by Charles II, and Rosamond's Pond, of earlier date. The Mall, where the game of Paille Malle was played, is clearly shown. Arlington House indicates the position of the present Buckingham Palace, which is the fourth house built on the site; the first was Goring House, which Evelyn mentions as being destroyed by fire in 1674. It was rebuilt and renamed Arlington House by Henry Bennett, Earl of Arlington (one of the Cabal Ministry), and was sold in 1702 to John Sheffield, Duke of Buckinghamshire; he again rebuilt it in 1705 from the design of Captain Wynde and named it Buckingham House. In 1762 it became the dower house of Queen Charlotte, in the place of Somerset House, and, lastly, Buckingham Palace was built on the site in 1825. The palace grounds occupy the site of the mulberry garden, planted by James I with the hope of introducing the silk industry into London: at the period of Pepys's diary it was a pleasure garden, Lord Goring being the official keeper. Adjacent to Arlington House is shown Tart Hall, built in 1638 for Alethea, Countess of Arundel, by Nicholas Stone.

The limits of building to the south-west of Westminster were St. James Street, Stretton, or Strutton, Ground, and Market Street, now Horseferry Road. The new chapel on the border of these limits was built about 1640, Christ Church, Victoria Street, now standing on the site. The artillery ground, where the citizens of Westminster used to practise at the butts is located by the present Artillery Mansions. The building just beneath it, called the new workhouse, was in 1698 converted into the Grey Coat Hospital or School, and still exists; the avenue of trees leading south-west past Tuthill Fields is now Rochester Row. Peterborough House, on the river on the extreme south of the plan, was built by John Mordaunt, first Earl of Peter-

borough, in the reign of Charles I; it was rebuilt in the eighteenth century by Sir Robert Grosvenor and renamed Belgrave or Grosvenor House, and was taken down in 1809.

Turning northwards towards Whitehall, we pass the Horse Ferry on the site of the present Lambeth Bridge, along Mill Bank, bordered on the west by a small stream, to Old Palace Yard; and between this point and Whitehall practically every building and street shown on the plan has succumbed to modern improvements; Abingdon Street, Margaret Street, Parliament Street, Bridge Street and Westminster Bridge, and Victoria Street having been successively formed; and within the last few years, King Street, which was the main artery, and indeed the only approach to Westminster until the eighteenth century, has disappeared. The rabbit warren known as the palace of Whitehall is shown as it must have been in the time of Charles II, before the extensive additions were built by James II, as described by Evelyn. After the fire in 1698, the palace ceased to be occupied as such, and eventually any Court favourite who desired a building site with materials at hand, appeared to have obtained here what he wanted on easy terms.

At Charing Cross one notices the large extent of the Royal Mews occupying the site of Trafalgar Square, the two National Galleries, and St. George's Barracks, and extending westwards as far as Hedge Lane, now Whitcombe Street. Leicester Fields marks the site of Leicester Square, Leicester House, built by Robert Sidney, Earl of Leicester, and its gardens occupying the whole of the north side. The house at this period was tenanted by one of the ambassadors, and, later on, in Georgian times it was successively occupied by George and Frederick, Princes of Wales, and as Pennant caustically put it, "became the pouting place of Princes."

Soho is a neighbourhood which has, with the exception of the new Shaftesbury Avenue, altered very little since it

was first built upon towards the end of the seventeenth century, and there are probably more houses of this period still existing here, than in any other district. Soho, or King's Square was commenced about 1680; the Duke of Monmouth's house, occupying the centre of the south side, was pulled down in 1773. "Rainy-day Smith" describes his visit to the house in that year in his "Nollekins and His Times." St. Anne's Church, Soho, was built about four years later than the date of this plan, but the site is left vacant, having been acquired in 1678, and the name of Church Street is already given to the street opposite the east end of the future church.

St. Giles, though at this time nearly built over, was much altered twelve years later, when the Seven Dials and converging streets were formed on the site of Cock and Pye Fields. The actual site of the Dial (taken down in 1773 and re-erected at Weybridge) was where the letter N is in the name "White Lion Street," Newport House with its large gardens, was named after Montjoy Blount, Earl of Newport: at this period it was occupied by William, Earl of Devonshire, who died there in 1684. Newport Market (taken down about twenty-five years ago), was afterwards built on the site. The northern extent of Bloomsbury was Great Russell Street; Montague House, built by Ralph, Lord Montague, in 1678; and Southampton House on the north side of Southampton—now Bloomsbury—Square being very prominent. The former was burnt down in 1686, and the house, as re-erected, was in 1753 purchased by the Government, and became the first home of the British Museum. The latter house was erected in the reign of Charles II by Thomas Wriothesley, Earl of Southampton; his daughter and heiress married William, Lord Russell, and the estate thus became the property of the Russell family, and the house was re-named Bedford House. It was pulled down in 1800, and Bedford Place stands on its site. It should be noticed that until the construction of New Oxford Street, sixty years ago, all

traffic going east or west had to make a detour through High Street, St. Giles, and also that in the Covent Garden district, Bow Street was a *cul de sac* at both ends.

Passing along the Strand from Charing Cross it will be noticed that although no longer a street of palaces, as in Faithorne's time, there are still a fair number remaining. Northumberland House, built early in the seventeenth century, and taken down within the memory of many of us; Salisbury House, built about the same time by Sir Robert Cecil, Lord High Treasurer to James I, and pulled down at the end of the same century, the Hotel Cecil now standing on its site; Worcester House, named after the second Marquis of Worcester, the scene of the marriage of James, Duke of York, to Anne Hyde, and now the site of the Savoy Hotel; Bedford House, on the north side of the Strand, the town house of the Russell family previous to their removal to Bloomsbury, it was taken down in 1704, and Southampton Street takes its place; the Savoy Palace, at this time used as barracks, a military prison, and a hospital for sick and wounded soldiers; and Somerset House, built by the Protector Somerset, and at this time the residence of Henrietta Maria, the Queen Dowager. It was taken down in 1775. Arundel House, the site of which is left vacant on the plan, was previous to its destruction, *c.* 1677, the residence of the Earls of Arundel; for a time it housed the Arundel Marbles, until at the instance of Evelyn they were presented to the University of Oxford. In addition to the public stairs leading down to the river, each of these houses had its private stairs, the river at this time being an important thoroughfare, owing to the congestion of the narrow streets, and probably to the fact that time was not of so much value as it is at the present day. As there was only one bridge across the Thames, boats were also frequently required for crossing over from one side to the other. Pepys constantly took "a pair of sculls," or, if in a hurry, "a pair of oars" in his journeys between the Navy Office and Westminster, and the river was the

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general means of royal and civic progresses. Before leaving the Strand note should be taken of the New Exchange, a bazaar built in the reign of James I on the site of the Strand front of Durham House, its position being marked by Coutts's old banking premises; and Exeter Change, built 1676 on the site of another Strand palace, that of the Cecils, Earls of Exeter. It also was a bazaar, and later became Cross's menagerie.

On the North of the Strand we come to a district of the Inns of Court and Chancery; most of the latter have now disappeared: Lyon's Inn, where till lately the Globe Theatre and Opera Comique were in recent time located; New Inn destroyed for the new Aldwych; Clement's Inn, rebuilt as offices; and so to Lincoln's Inn and Lincoln's Inn Fields, in both of which, happily, many of the original buildings of the sixteenth and seventeenth centuries are still preserved. It was in the year following the publication of the plan that William, Lord Russell was executed in the centre of the Fields, then an open space with paths across it and surrounded merely with posts and rails. New Square and Serle Street had not been built, their site being still an open space called Little Lincoln's Inn Fields. On the north side of Holborn, Red Lyon Fields is a space open to the north and surrounded by open ditches. On the west side is Kingsgate Street, sacred to the memory of Sairey Gamp, and on the north side, King's Way, now Theobalds Road, both of which led to James I's palace at Theobalds.

In Gray's Inn, the walks are shown as laid out by Sir Francis Bacon when Treasurer of the Inn. The walks were a fashionable promenade on Sundays, and Pepys was a frequent visitor on these occasions, *e.g.*, "Hence I to Graye's Inn Walk, all alone, and with great pleasure seeing the fine ladies walk there, myself humming to myself (which now-a-days is my constant practice since I begun to learn to sing) the trills, and found by use that it do come upon me." In Gray's Inn Square there was at this time a detached block of buildings across the open space, dividing it into

two courts called Coney Court and Chapel Court. Continuing along Holborn eastward, we pass in succession, on the south, Staple and Barnard Inns, both fortunately wholly or partly existing, and Thavies Inn, which exists only in name; and on the north, Furnival's Inn, on the site of which are now the Prudential Insurance Society's offices, and Ely House, the town residence of the Bishops of Ely, of which the fourteenth-century chapel only remains, on the west side of Ely Place. Then dipping down to the Fleet River, over Holborn Bridge, and up again on the other side we arrive by a tortuous road at Newgate. A view of the plan will show the immense improvement made by the construction of the Holborn Viaduct.

The City at this time was surrounded with its walls, and, excepting for the many improvements made in the nineteenth century, and for the gradual widening of the streets, it still remains in plan very much as it was at the end of the seventeenth century. It seems an extraordinary fact that within eleven years of the great fire, the City should have been entirely rebuilt, and that on its old lines, with the same narrow streets and multitude of small alleys and courts, though in some cases streets were widened somewhat. This fact shows that, although there was an evident desire to take advantage of the opportunity created by the fire to construct the City on new lines, as evinced by the plans of Wren and Evelyn, in the absence apparently of any controlling authority, vested interests proved too strong, coupled with the very natural desire to avoid any delay in getting to work again, and whilst therefore Wren and Evelyn were planning their improvements, the houses were all being rebuilt on their old sites and at the period of the plan the only spaces still vacant are the sites of some of the churches, such as St. Andrew's by the Wardrobe, and that of the Wardrobe itself, now occupied by that quiet oasis, Wardrobe Place; St. Alban's, Wood Street, St. Mary, Aldermary, and other churches, about a dozen in number, which were not rebuilt until a few years later. Further

east a large blank space north-west of the Tower indicates the site of the old Navy Office in Crutched Friars, so connected with Pepys. Although owing greatly to his exertions it escaped the great fire, it was burnt to the ground a few years later, in 1672, and was not rebuilt until 1683.

In the very centre of the City should be noted the open space called Woolchurch, or Stocks Market; it was formerly the site of the Church of St. Mary Woolchurch, and is now occupied by the Mansion House, built in 1740. The position of the statue of Charles II, described earlier, is indicated on the plan. The site where now stands the Bank is covered by the church of St. Christopher le Stocks (the churchyard of which is still preserved in the Garden Court), and a number of small courts.

North of the City there are still a few noblemen's houses remaining: the Duke of Newcastle's, north of Clerkenwell Green; the Earl of Aylesbury's to the east of same, its name being preserved by Aylesbury Street, Clerkenwell; Lord Berkeley's, just south of St. John's Gate; London House and Thanet House, both in Aldersgate Street; the former the town house of the Bishops of London, and the latter, the design of which is attributed to Inigo Jones, that of Anthony, first Earl of Shaftesbury, to whom the country owes the Habeas Corpus Act. Further east was the Earl of Bridgewater's house, the site of which is now Bridgewater Square.

The Artillery Ground, Bunhill Row, was, as it is still, the training-ground of the Hon. Artillery Company, founded in the reign of Henry VIII; their first ground was on the east side of Bishopsgate Street Without, from which they moved to the more spacious quarters in 1641. The old site, however, was still an open space, named Old Artillery Garden; Artillery Street, Fort Street, and Gun Street being now on the site. To the east of the City, Whitechapel, is thickly populated, and all along the busy riverside are houses and wharfs, extending as far as Stepney.

There appears to have been only two theatres in London

at this time, the King's Theatre in Drury Lane, and the Duke's Theatre in Dorset Gardens on the river banks at the bottom of Salisbury Court (now Dorset Street, Fleet Street). It was commenced by Sir William Davenant shortly after the fire, and completed by his widow on his death in 1668, Wren being credited with the design. The old Duke's Theatre in Portugal Street, Lincoln's Inn Fields, appears to have been converted into a tennis court, and the site is now occupied by the Royal College of Surgeons.

If the theatres were few, the markets were plentiful and well distributed, the more important commencing from the west being St. James's Market, now covered by lower Regent Street; Westminster Market, now covered by Parliament Street; Covent Garden Market; Bloomsbury Market, just behind the Museum Station of the Tube Railway; Clare Market, swallowed up by the Kingsway improvements; Smithfield Market; Newgate Market, now Paternoster Square; Honey Lane Market, north of Cheapside; Stocks Market, now covered by the Mansion House; and Leadenhall Market.

On the Surrey side of the river, with the exception of the always populous Borough of Southwark, and along the water side, there are not many houses, and the numerous dykes suggest the marshy nature of the land, which even now is at times subject to flooding after high tides or heavy rains. The sites of Paris Garden and the Bear-baiting Theatre, though no longer existing, are suggested by Paris Garden Stairs, and Bear Garden; the Swan Theatre was in Paris Garden, and the Globe Theatre a little south of the Bear Garden. East of Borough High Street was the old St. Thomas's Hospital, removed to the Albert Embankment in 1871, to make room for the South-Eastern Railway extension, and further south on the same side of the street are the Marshalsea and King's Bench Prisons.

WREN'S DRAWINGS OF OLD ST. PAUL'S AT ALL SOULS COLLEGE, OXFORD¹

BY PROFESSOR W. R. LETHABY, F.S.A.

THE fine survey of the plan of old St. Paul's in the library of All Souls, Oxford, has never, I believe, been published, except for a small portion at the west end, which was illustrated in the London and Middlesex Archaeological Society's transactions many years ago, in connection with an article on the Bishop's Palace, the hall of which appears against the north-west tower.

The whole plan is entitled, "Ground Plan of St. Paul's, before Inigo Jones' Portico, on Vellum." This is in a modern hand, and it is just possible that the portico might have been omitted in a drawing made after its erection, but I see no reason why it may not pre-date it. The plan itself is of great importance, being, in the main, accurate and detailed. It at once settles a point which is doubtful on Hollar's drawings published by Dugdale.² The eastern limb of the church was twelve bays long as well as the nave. It has also been discussed whether the western towers were, or were not, of mediaeval work, but this plan, taken together with other facts, seems to leave no room for doubting that they were ancient, as the mullioned windows are shown here as throughout the plan. In the angle between the nave and south transept, the curious little cloister, and the chapter-house which it enclosed, are

¹ Reproductions of these drawings have been issued by the Society for the year 1908 by kind permission of All Souls College.

² In these, while the plan shows twelve bays to the eastern limb of the church the external and interior views show only eleven.

accurately laid down. On the north side of the east end appears Paul's Cross. The plan is inaccurate in showing the pillars of the eastern limb of the same form as those of the nave, and the buttresses to the east have not nearly enough projection. A scale is given, according to which the interior length is 632 feet, the length across the transepts 290 feet, and the width of the nave, eastern limb, and transepts 91 feet.¹ The sectional drawing is entitled, "7. Section of the Same as No. 6." On the Dome space is written in, "C. Wren 1666." It shows the scheme prepared by Wren just before the great fire, in which he proposed to retain the mediaeval choir and rebuild the Norman nave and transepts. The lower level of the nave was to be carried back into the choir, as shown on the drawing, which, fortunately, carefully represents three bays of the mediaeval structure. This most valuable document has been engraved on a small scale in Longman's "Three Cathedrals"; but the drawing itself is large enough to show all the forms of the window tracery. According to the scale the height to the crown of the vault was 84 feet from the lower level. This section reveals another point in which the plan was inaccurate, for it shows one of the bays as wider than the others, and this agrees with Dugdale.

In the upper storey of the present cathedral is preserved a fragment of window tracery of fine style, which is said to be part of the great Rose window in the east end, but from the form and size of the spherical triangle which this piece indicates, it is more likely that it came from such a window as those shown on our section. The style seems to be that of work done about 1280 to 1300.

¹ For the proper dimensions see an article published many years ago in "Archaeologia," by Mr. Penrose.

NOTES ON SALWAY'S PLAN OF THE ROAD
FROM HYDE PARK CORNER TO COUNTER'S
BRIDGE.

BY COLONEL W. F. PRIDEAUX, C.S.I.

[*Ante*, vol. iii, p. 21.]

Addenda and Corrigenda.

SINCE these "Notes" were published in the third volume of the "London Topographical Record," a few facts have come to my knowledge, partly through my own reading and observation, and partly through the kindness of correspondents who have taken an interest in the subject, which may perhaps render my brief sketches more complete, and I have therefore asked permission to include them in this volume of the "Record." I have also availed myself of the opportunity to correct one or two misprints.

P. 25. On further consideration I am inclined to think that those topographers, amongst whom may be included a very well-informed writer in "The Pall Mall Gazette" of 29th June, 1906, who attribute the building of Lanesborough House to James Lane, the second and last viscount of the first creation, are mistaken. This Lord Lanesborough died in 1724, whilst Pope's lines, which refer to a Lord Lanesborough "dancing in the Gout," were not published till 1733. A topical allusion of this kind would be hardly intelligible after an interval of nine years. Pennant does not give the family name of the nobleman with whom Lanesborough House was associated. Jesse, in his gossiping but inaccurate "London; Its Celebrated Characters and Remarkable Places," i, 3, says that "on the site of St. George's Hospital stood the country house of Theophilus,

first Lord Lanesborough, celebrated by Pope," etc. Jesse is followed by Mr. Wheatley in his valuable book, "Round about Piccadilly and Pall Mall," p. 217. But no Lord Lanesborough bore the Christian name of Theophilus. This appellation does, however, afford a clue to what I believe is the true state of the case. In 1715 Theophilus Butler, M.P. for Cavan, was created Baron of Newtown-Butler, and dying without issue in 1723, was succeeded under the terms of the patent by his brother Brinsley Butler, who was not only a gentleman usher of the Black Rod, but filled the picturesque appointment of Colonel of the Battle-Axe Guards in Ireland, a post in which he was succeeded by his third son, Robert. Lord Newtown-Butler was created Viscount Lanesborough in 1728, and having had no less than twenty-five children, died in 1735. Brinsley, Lord Lanesborough, was therefore doubtless the nobleman immortalized by Pope, and the position which he held at Court would account not only for his dancing proclivities, if not for his sobriety, but also for the advice which he is said by Pennant to have given to Queen Anne to dispel her grief for the loss of her consort, Prince George of Denmark, by applying herself to his favourite exercise. It seems probable, therefore, that Lanesborough House was originally built by Theophilus, Lord Newtown-Butler, and that it derived its name from the next occupant, Brinsley, Viscount Lanesborough, who, shortly before his death, transferred it to the authorities of St. George's Hospital.

P. 31. Davis, who was my authority for the statement that the painter, Ozias Humphry, died at No. 13, High Row, Knightsbridge, seems to have been mistaken, for John Thomas Smith, in his "Nollekens and his Times," ii, 373, records with painful particularity that Humphry died at Mrs. Spicer's, 39, Thornhaugh Street,¹ Bedford Square,

¹ The name of Thornhaugh Street, which connected Francis Street with Chenies Street, will not be found on modern maps. A few years after Humphry's death it was changed, for some inexplicable reason, into Alfred Street.

where he expired in the front room on the second floor on Friday, the 9th of March, 1810, between the hours of five and six in the morning. Humphry had, however, lived in High Row till within a few months of his death.

P. 33. The Grave Maurice is probably the same tavern as the Inn of the Prince of Orange, which is mentioned in a letter from Sir Henry Wotton to Sir Edmund Bacon, dated 18th April, 1633. The following extract¹ is interesting, not only because it confirms the well-known fact that Knightsbridge was a favourite rendezvous for duellists, but because it contains one of the earliest references to that famous gambling-house, Piccadilly Hall:

"Upon *Munday* was seven-night fell out another quarrel, nobly carried . . . between my *L. Fielding* and *M. Goring*, son and heir to the Lord of that name. They had been the night before at supper, I know not where together; where *M. Goring* spake something in diminution of my *L. Weston*, which my *L. Fielding* told him, it could not become him to suffer, lying by the side of his sister. Thereupon, these hot hearts appoint a meeting next day Morning, themselves alone, each upon his Horse. They pass by *Hide-Park*, as a place where they might be parted too soon, and turn into a lane by *Knights-bridge*; where having tyed up their Horses at a hedge or gate, they got over into a Close; there stripped into their shirts, with single Rapiers, they fell to an eager Duel, till they were severed by the Host and his servants of the Inn of the Prince of *Orange*, who by meer chance had taken some notice of them. In this noble encounter, wherein blood was spent though (by Gods providence) not much on either side there passed between them a very memorable interchange of a piece of courtesie, if that word may have room in this place: Sayes my Lord *Fielding*, *M. Goring*, If you leave me here, let me advise you not go back by *Piccadillia-hall*, lest if mischance befall me, and be suddenly noised (as it falleth out in these occa-

¹ "Letters of Sir Henry Wotton to Sir Edmund Bacon," London, 1661, p. 83.

sions now between us) you might receive some harm by some of my friends that lodge thereabouts. My Lord (replies *Goring*) I have no way but one to answer this courtesie: I have here by chance in my pocket a Warrant to pass the Ports out of *England* without a name (gotten I suppose upon some other occasion before). If you leave me here, take it for your use, and put in your own name. This is a passage much commended between them, as proceeding both from sweetness and stoutness of spirit, which are very compatible."

Of these two chivalrous opponents, Charles Goring was eldest son of George Lord Goring, who was created Earl of Norwich in 1664. Both father and son played a considerable part in the Civil War. Lord Goring succeeded his father as second Earl of Norwich in 1662, and died without issue in 1671, when his honours became extinct. Basil, Lord Fielding, was eldest son of the first Earl of Denbigh, and the husband of the Lady Ann Weston, daughter of the Lord High Treasurer, Richard, Earl of Portland. During the Civil War, the Earl of Denbigh and his son took opposite sides. The Earl was killed in a skirmish near Birmingham in 1643, stoutly fighting in defence of his King, while his son held various commands in the Parliamentary army. He died without issue in 1675, and was succeeded in his honours by his nephew, William, Earl of Desmond.

P. 41, line 3. *For* "Duke of Wellesley" *read* "Duke of Wellington."

P. 46. In 1783, Grove House was kept as a ladies' school by Mrs. Magnolley, wife of the page to Prince William, afterwards Duke of Clarence. Mrs. Papendiek's sister was placed under this lady's care in the summer of that year, and remained with her about seven years. Mrs. Papendiek was asked to dinner there just after the king's birthday (June 4th), and gives the following account of the entertainment, which may serve as a specimen of Kensington hospitality a hundred and twenty years ago: "We sat down ten in number. After soup and fish, there was a round of beef

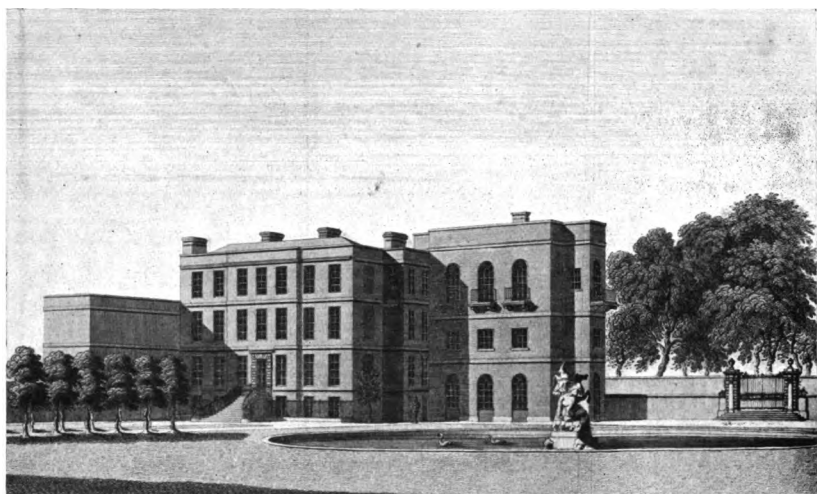
at the top, a roast goose at the bottom, at the two sides a leg of lamb, boiled, and a loin, fried, and four appropriate vegetables, all put on the table at once. Peas were eaten with a broad-bladed knife, best forks only having three prongs. These viands being removed, in their place came two gooseberry-pies, at the top and bottom, baked and boiled custard at each side, Swiss and other cheese, radishes and butter" (Mrs. Papendiek's "Journals," 1887, i, 193, 194).

P. 50. James Elphinston, as the name was properly spelt, was born at Edinburgh in 1721, and in 1750 brought out a cheap edition of "The Rambler" in six volumes, which gained him the friendship of Dr. Johnson. In 1763 Elphinston produced a poem, in the worst style of the eighteenth century, entitled "Education, in Four Books," which though professing to extol the advantages of its subject, was practically an advertisement of his own school, which is thus briefly described (p. 129):

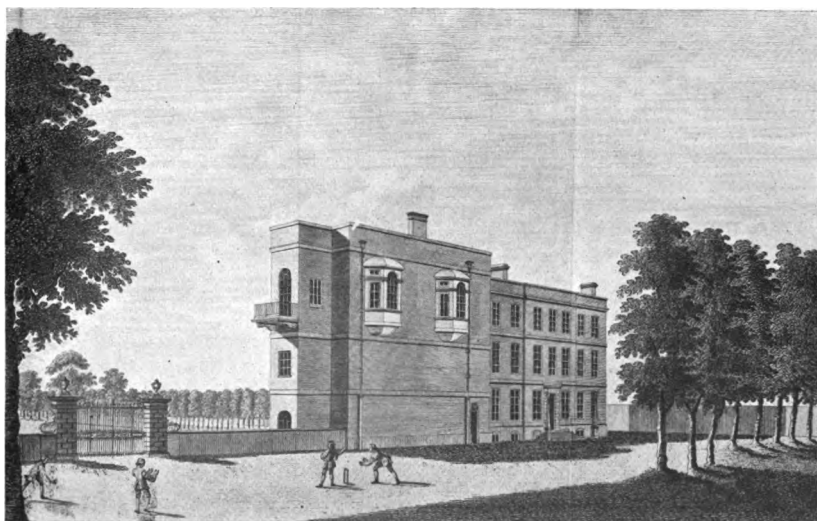
Look where yonder grove,
As *Academus* erst, invites to rove.
Magnificent the mansion, gardens, fields;
What either pastime, or what pasture yields.
Fast by where stood the hapless *Kenna's* town,
Where yews for houses verdant streets embrown;
Where elfin tribes were oft by *Cynthia* seen,
Shall other elves face *Phœbus* on the green?
Fast by the lengthen'd lawns, and nodding shades,
Where wanton other than hesperian maids;
Where every tree bears golden fruit of health,
But where no dragon guards the grove of wealth.

The book is illustrated by two views of Kensington House, showing the back and front, on the former of which boys are represented playing cricket with the curved bat and two-stumped wicket then in vogue. A copy of this curious book is in the possession of Mr. Philip Norman, Treas. S.A., who has kindly permitted the reproduction of these plates.

Readers of Boswell will remember how on Monday, 19th April, 1773, Johnson called on him with Mrs. Williams, in the coach of Strahan the publisher, and carried him out



KENSINGTON HOUSE: THE GARDEN FRONT, 1763.



KENSINGTON HOUSE: SCHOOLBOYS PLAYING CRICKET, 1763.

to dine with Elphinston at his Academy at Kensington, when the great moralist, in his paradoxical way, defended duelling, and was obliged to own his cursory mode of reading. On giving up his school, Elphinston took a house in Theresa Terrace, Hammersmith, which had then been recently built, and in which he resided till his death on October 8th, 1809.

P. 51. My statement that the Colby family must have possessed a house of some importance at Kensington before the time of Sir Thomas Colby is corroborated by the evidence taken in 1702 in the Chancery proceedings relative to the conveyance of water from Kensington, of which extracts are given by Faulkner in his "History of Chelsea," ed. 1829, ii, 17. On the 13th August in that year, T. Lewis, of Kensington, "aged 80 last Good Friday," deposed that "his master, Mr. Philip Colby's house in Kensington, was built 47 years ago (1655), and that his master did ask leave from the late Lord Cheyne to lay a pipe to the main pipe, and had it granted to him, and that he and one Jones were concerned in digging the ground to lay the one pipe to the other." Apparently the house had been only built about four years when the fatal duel between Lord Chesterfield and Francis Wolley took place behind it.

P. 52. In 1849 Colby House was in the possession of Thomas Baylis, Esq. This gentleman owned a remarkable piece of ancient tapestry which had formerly belonged to Mr. Charles Yarnold, of Great St. Helens, Bishopsgate, London, and which was described, upon no satisfactory authority, as the "Plantagenet Tapestry." It was exhibited to the Society of Antiquaries at their opening meeting, on November 22nd, 1849.¹

P. 56. In 1905 Lower Phillimore Place was incorporated in Kensington High Street, with the result that No. 24 became No. 144 in the latter thoroughfare.

Wilkie took possession of the house, No. 24, Lower Phillimore Place, on August 30th, 1813—not 1811. For

¹ "Notes and Queries," 1st series, vol. i, pp. 43, 68.

some months previously he had been living in apartments at Mrs. Coppard's, No. 29, Lower Phillimore Place.

On January 21st, 1907, the London County Council erected a tablet on No. 144, Kensington High Street, to commemorate Wilkie's connection with the house.

P. 58. The Kensington Toll Bar was near the old Dun Cow, which I learn on good authority was in existence till 1862, and possibly a little later. The turnpike opposite Holland House was known as the Earl's Court Toll Bar.

P. 53, line 16. *For "sight" read "site."*

P. 57. I have good authority for stating that Scarsdale House was not occupied as a ladies' school after the death of the Hon. E. C. Curzon, but that his widow resided in it till her death in 1892.

P. 60. The house No. 12, Earl Terrace, was taken by the late eminent writer, Walter Pater, in 1885, and it formed his residence for a portion of the year until 1893.

P. 60. The name of Stamford Brook, which Salway gives to the stream which separates the parish of Kensington from that of Hammersmith, may create some confusion. The proper name of the stream at this portion of its course was Counter's Creek or Billingwell Ditch. The lower portion, which divided the parishes of Fulham and Chelsea, was, I think, occasionally known as Stamford Brook. The bridge over the creek, which crossed the Fulham Road, was originally called Samford (for Sandford) Bridge, and the name was afterwards corrupted to Stamford or Standford Bridge. The question is thoroughly treated by Mr. Fèret in his "Fulham, Old and New," 1900, ii, 225-6. The confusion arises from the fact that the real Stamford Brook lay in the western part of Hammersmith, a mile and a half distant from Counter's Bridge. The brook ran, as I am informed by Mr. S. Martin, of the Hammersmith Central Library, from the Pond at Starch Green, through Ravenscourt Park and on to the Back Common, Turnham Green. A district known as Stamford Brook was originally traversed by this stream.

SIGNS OF OLD LONDON

BY F. G. HILTON PRICE, Dir. S.A., F.G.S., etc.

[*Ante*, vol. iv, p. 27.]

CORNHILL.

WE do not know what this thoroughfare was called during the periods of the Roman and Saxon occupation, but from evidence derived from excavations, we should say that Cornhill was probably outside the wall of the Roman city, as interments have been found there, and the Romans always buried their dead outside their cities. Early in the last century a great quantity of Roman antiquities were discovered in a large gravel pit, which existed upon the site of the Royal Exchange. Many villas also have been found there; in those days, before the city was levelled, Cornhill must have been higher above its surroundings than at present.

Cornhill, we are told by Stow, was so-called from a corn market, "time out of mind there holden"; it extended from the Stocks Market, the site of which is now occupied by the Mansion House on the West and Leadenhall Street on the East. In the middle of the sixteenth century we learn from the same authority that flesh was sold there. In 1533 beef was sold in the Cornhill market at a half-penny the pound, and mutton at a half-penny and half-farthing.

In the centre of Cornhill, near the eastern end of the Royal Exchange, was the conduit, first built of stone in 1282, by Henry Walleis, Mayor of London, which brought sweet water into the City by means of leaden pipes, and was so conducted into the houses of the citizens. This conduit, being constructed with considerable strength, was

used as a prison for night-walkers and other persons suspected of incontinence, who were afterwards punished according to the customs of the city. From the shape of this prison it was called the "Tun," it being like unto a tun set up on end. We are further informed by Stow that on the west side of the said prison was a fair well of spring water, curbed round with hard stone, but in 1401 it was made a cistern for sweet water, conveyed in leaden pipes from Tiborne, and was thenceforth called the Conduit upon Cornhill. Then a strong prison made of timber, called a cage, was constructed, with a pair of stocks to place night-walkers in, with a pillory on the top.

The site of this Tun was afterwards marked by the pump, upon which is an inscription, nearly facing 30, Cornhill.

There was another water conduit at the east end of Cornhill, at the junction of the street with Leadenhall Street and Gracechurch Street, which in 1358 was called "Carfukes" or "Carfax," a place with four faces, which stood in the middle of the road. There was a waste main pipe at the standard, which was so constructed that it should overflow at every tide and run out down the following streets: Bishopsgate, Aldgate, Gracechurch, and Cornhill, which served to keep them clean. All distances were measured from the standard, which was then considered the highest ground in the city, about sixty feet above sea level.

The most important building in Cornhill is the Royal Exchange. In 1564 the Corporation provided the site by clearing away several houses in Cornhill, Swan Alley, New Alley and St. Christopher's Alley, as Stow says, no less than four score, at a cost of more than £3,532. The site was then handed over to Sir Thomas Gresham to build his great Bourse, which was opened by Queen Elizabeth, 23rd January, 1570, with great ceremony, who proclaimed that it should be called the "Royal Exchange." It was burnt down in the great fire of 1666. Charles II opened the second Exchange, 28th September, 1669; on 18th January, 1838,

this Exchange was again destroyed by fire. The present building was opened by Queen Victoria, 28th October, 1844.

We read that in the fourteenth and fifteenth centuries, Cornhill was noted for its drapers and for its shops of "much stolen gear," fripperers, slop-shops and taverns.

We will now take the signs of the houses in alphabetical order.

ANCHOR. ROYAL EXCHANGE, OVER AGAINST BARTHOLOMEW CHURCH.

1665. William Hope, bookseller.

ANGEL. SOUTH SIDE, CORNHILL, OVER AGAINST MERMAID TAVERN.

1653-1669. Nathaniel Brooks, bookseller.

1672. He was Major Brooks.

1677. Robert Harford, bookseller.

1683. J. Lawrence, bookseller.

1705. Mr. Scampton.

1732. The Parsonage House of St. Michael's.

1744. Mr. Marshall, haberdasher and weaver.

1751. W. Meadows, bookseller.

ANGEL AND CROWN TAVERN. BEHIND THE ROYAL EXCHANGE.

1677-1736. Mentioned.

ANTWERP TAVERN. BEHIND ROYAL EXCHANGE.

A farthing token was issued from here in the middle of the seventeenth century, having a view of Antwerp with ships upon it.

1737. Mr. Ellis.

1766. Mentioned.

ARCHIMEDES AND GLOBE. CORNER OF EXCHANGE ALLEY, OVER AGAINST THE ROYAL EXCHANGE.

1712. Tim Brandreth was there and advertised in the "Spectator" that he made with the greatest accuracy, spectacles, reading-glasses, telescopes, etc. This was quite a usual sign for an optician, probably rendered

L

by a large pair of spectacles on one side and a globe on the other.

ARTICHOKE. CORNHILL.

1674. Advertisement for a large Irish Woolf-Dog.

1675. Alderman Bathhurst, linen draper.

1709. John Morton, linen draper.

ATLAS. CORNHILL.

1672-1675. Robert Morden, mapseller.

1680. J. Kidgell, bookseller.

BANK BUILDINGS formerly stood upon the site which is now an open space on the west side of the Royal Exchange, was occupied before the building of the Royal Exchange in 1840 by the Sun Fire and Life Office.

BAR OF TOM'S COFFEE HOUSE IN CORNHILL.

1742. Mentioned.

THE BEAR. CORNHILL.

1656. R. W. D. issued a farthing token.

BEAR TAVERN. CORNHILL.

1685-1696. Mr. Dowse.

BEAR AND RAGGED STAFF. CORNHILL, SECOND SHOP NEAREST STOCKS MARKET.

1690. John Gravenor, upholsterer.

BELL AND CROSS KEYS. NEAR STOCKS MARKET IN CORNHILL.

1698. Mentioned,

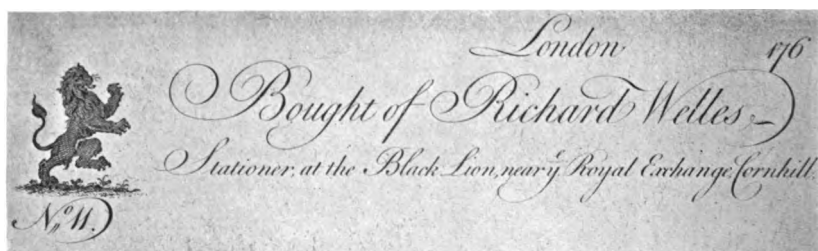
BELL AND LOCK. CORNHILL.

1745. John Sharman, ironmonger and brasier.

BIBLE. NEXT Y^e FLEECE, 32, CORNHILL.

1729 to 1766. John Brotherton, bookseller.





SEE P. 149

BIBLE. PIAZZA, CORNHILL, BY ROYAL EXCHANGE.

1660-1699. Ralph Smith, bookseller.

BIBLE AND ANCHOR. UNDER THE PIAZZA, ROYAL EXCHANGE, CORNHILL.

1735. Alexander Cruden, bookseller.

BIBLE, CROWN AND CONSTITUTION. NEXT COWPER'S COURT, 32, CORNHILL.

Asperne, bookseller, office of the European Magazine.

BLACK BOY. CORNHILL.

1661. Thomas Corbitt.

1690. Thos. Dalton.

BLACK BULL. CORNHILL.

T. M. H. issued a farthing token about the middle of the seventeenth century.

BLACK BULL. AGAINST ROYAL EXCHANGE.

1696. "A Linnen Draper is leaving off his Trade, he hath all sorts of East India Goods, Hollands and other Linnens which will be sold at very cheap prices for old or new silver."

1679-1681. Joseph Hindmarsh, bookseller.

1690. Mr. Manship, bookseller.

1699-1705. William Davis, bookseller.

1711. I. Phillips, bookseller.

BLACK BULL AND LOOKING GLASS. CORNHILL.

1711. Mentioned.

BLACK HORSE. CORNHILL.

1742-1766. John Bowles and Son, printsellers.

BLACK LYON. UPON THE ROYAL EXCHANGE, CORNHILL.

1694. Mr. Skinner.

1760. Richard Welles, stationer, afterwards Welles and Grosvenor, numbered No. 11, near y^e Royal Exchange, Cornhill.¹

BLACK RAVEN. PRINCES STREET, NEAR ROYAL EXCHANGE.

1684. John Dunton, bookseller.

¹ For this bill-head I am indebted to Mr. Thomas Rutt for its reproduction.

BLACK SPREAD EAGLE. CORNHILL.

1666. Mentioned.

BLEW ANCHOR. CORNHILL.

1647. George Whittington, bookseller.

On the 16th July in that year he printed and published "A Letter from His Excellency Sir Thomas Fairfax to Mr. Speaker; concerning The Forces of the Northern Association, and Nottinghamshire Horse joyning with the Army."

BLEWE BORE. ST. MICHAEL, CORNHILL.

1591. George Smith.

BLUE BOAR. CORNHILL.

1666. Mentioned.

1730-1744. John Hooper, cabinet-maker.

BLUE COAT BOY. SECOND HOUSE ABOVE EXCHANGE ALLEY, UNDER BRIDGE'S COFFEE HOUSE, ROYAL EXCHANGE, CORNHILL.

1705-1732. Thomas Alcraft, a toy-shop.

(It was over against Cross Keys Tavern.)

BLUE-COAT BOY. CORNHILL.

1737. Mrs. King, a toy-shop.

"The uncommon Success, above thirty Years last past, of the so-much fam'd and only true Original

"ROYAL CHYMICAL WASH-BALL

"For beautifying the Face, Neck and Hands, hath induced many Persons, not only in many parts of London, but in the Country, to sell a counterfeit white Ball (which may prove prejudicial) in imitation of the true ones.

"To prevent as much as possible any Mistakes, we give this Notice, that the true Sort are now sold only at Mrs. King's Toy-Shop, the Blue-Coat Boy in Cornhill; and at Mrs. Giles's, a Milliner, at the Blue Ball by the Temple in Fleet-Street. Price 1s. each.

"Their true and real Virtues have been sufficiently attested in all the Years they have been sold by Publication, and the more so, as they are still more than ever used and admir'd by both Sexes of the best

Quality, and many thousands of Gentry and others, for making the Skin so delicately soft and smooth as not to be parallel'd by any Wash or Wash-Ball, &c., for these Balls are indeed real Beautifiers of the Skin, by taking off all Deformities, as Tetters, Ring-Worms, Morpew, Sunburn, Scurf, Pimples, Pits or Redness of the Small-Pox, and keeping it of a lasting and extreme Whiteness; they soon alter red or rough Hands, and are admirable in shaving the Head, they not only give a most exquisite Sharpness to the Razor, but so comfort the Brain and Nerves as to prevent catching Cold. They are of a grateful and pleasant Scent, without the least Grain of Mercury, and may be eaten for their safety.

BLUE-COAT BOY AND FAN. NEAR POPE'S HEAD ALLEY, CORNHILL.

1767. Mrs. Atkinson, milliner, sells the Royal Chemical Wash Ball for beautifying the face, neck and arms at 1s. each Ball.

BLUE PAPER WAREHOUSE. NEAR GEORGE AND VULTURE TAVERN, CORNHILL.

1694. Mentioned.

LE BOLE ON THE HOOP. CORNHILL.

1422-1431. Bartholomew Seman, gold-beater.

He was King's Exchanger.

BOLT AND TON. CORNHILL.

1666. Tho. Bolton.

BOLT AND TUNNE. CORNHILL.

1666. Mentioned.

BORE'S HEAD. CORNHILL.

1666. Mentioned.

1696. J. Ward.

BULL. CORNHILL.

1666. Mentioned.

1692. Mr. Brewster, haberdasher.

BULL AND LOOKING-GLASS. CORNHILL.

1712. Mentioned.

CABINET. AGAINST ST. PETER'S CHURCH, CORNHILL.
1732. John Phillips, looking-glass maker.

CADE'S TAVERN. CORNHILL.

Pepys visited this house. *See* the "THREE GOLDEN LIONS."

Mr. Cade was a stationer and bookseller, occupying the ground floor. On 21st November, 1660, Pepys went here to choose some pictures for his house. 26th December, 1663, he visited the house again and laid out £10 in buying of pictures.

On the 1st June, 1665, Pepys writes: "We walked to Cornehill, and there at Mr. Cade's stood in the balcon and saw all the funeral (Sir Thomas Viner's) which was with the blue-coat boys and old men, all the Aldermen, and Lord Mayor, &c. and the number of the company very great; the greatest I ever did see for a taverne."

CAMDEN'S HEAD. UNDER ROYAL EXCHANGE, CORNHILL.
1683. Mr. Fisher, stationer.

CASTLE. CORNHILL.

CASTLE TAVERN. CORNHILL.

1651. A. F. T. H. issued a farthing token.

1663. Mentioned.

1656. Lodo Lloyd, bookseller, next to the Castle.

CAT AND THE PARRETS. CORNHILL.

1600-1601. William Jaggard and Thomas Panier, book-sellers.

1603. Thomas Panier.

"The Poore's Lamentation for the Death of Queen Elizabeth" was issued from this house for private circulation.

1612. He was described as of the "Cat and Parrot," dwelling near the Royal Exchange.

CITY OF SEVILLE. CORNER OF EXCHANGE ALLEY, CORNHILL.

1705. Mr. Dighton.

COCK. CORNHILL, ROYAL EXCHANGE.

1675. Mr. Dilkes.

1815. John Locket kept it. It was then noted for the excellence of its mock turtle and other soups.

COCK AND LION. AN ALEHOUSE IN ST. MICHAEL'S ALLEY, CORNHILL.

1745. Mentioned.

It was destroyed by fire in 1748.

1767. Mr. Cox.

COFFEE HOUSE. CORNHILL.

Robert Halton issued a farthing token.

On the obverse a man seated holding a cup, into which a servant is pouring coffee.

THE "COK." NORTH SIDE OF CORNHILL, IN PARISH OF ST. PETER.

1469. James Smith, fishmonger, bequeathed by him to Sir Thomas Cooke. *See* Trans. Lon. and Mid. Arch. Soc., vol. iii, p. 294.

LE CONY SUPER LE HOOP. ST. MICHAEL, CORNHILL.

1458. Roger Kelsey, draper, left this tenement to the Rector of the parish of St. Michael upon Cornhill for observing an obit.—*Cal. of Wills*.

CRADLE. CORNHILL.

1661. James Thomas, on the south side of the street near the "Conduit," which was to be turned into an alley to Lombard Street.

This was probably Exchange Alley. Pepys says, 3rd July, 1663: "Walked to the Change, and meeting Sir J. Minnes there, he and I walked to look upon Backwell's design of making another alley from his shop through over against the Exchange door which will be very noble, and quite put down the other two."

CROSS KEYS TAVERN. BANK BUILDINGS, CORNHILL, OVER AGAINST THE MERMAID TAVERN.

1687-1730-1742. Mentioned.

It was the principal warehouse for Bow china,

CROSS KEYS AND BIBLE. NEAR STOCKS MARKET, CORNHILL.

1696-1712. Andrew Bell, bookseller.

1712. J. Bell, bookseller.

He advertised a famous secret for toothache, a drop or two instantly takes away the sharpest pain, though so violent and raging as almost to cause distraction, in less than a minute's time gives ease to admiration.

1721. E. Bell, bookseller and printer, had a lottery office.

1724. W. Bell, lottery office.

CROSS KEYS AND STAR. NEAR STOCKS MARKET, CORNHILL.

1732-1736. Mrs. Holt, sold an incomparable elixir for the palsy.

CROWN. NEAR STOCKS MARKET, CORNHILL.

1664. Thos. Colclough.

1677-1680. William Leach.

CROWN COFFEE HOUSE, FORMERLY WILLINGTON. BACK-SIDE OF ROYAL EXCHANGE.

1689. Mentioned.

CROWN AND CUSHION. NORTH SIDE, CORNHILL.

1765. William Shapley, upholder and cabinet maker, third house east of Sun Court.

LE CROWNE. PARISH OF ST. MICHAEL'S, CORNHILL.

1539-1540. William Unthunke, 46s. 8d.

Min. Acc. 31-32, Henry VIII, No. 112, m. 48d.

Monastery of St. Mary of Graces.

"All Persons following the Business of *Pawnbroking* and no other who are disposed to submit themselves to a Parliamentary Enquiry are desired to meet their Brethren on Friday next at Five o'clock at the *Crown Tavern*, behind the Royal Exchange, to consider of a proper application to Parliament."—*Daily Advertiser*, 23rd January, 1745.

DEFOE. FREEMAN'S COURT, CORNHILL.

Daniel Defoe, the author of "Robinson Crusoe," carried on business here as a hose factor.

He stood in the pillory in Cornhill for writing a pamphlet entitled "The Shortest Way with the Dissenters," which gave rise to the line by Pope:

Earless on high stood unabash'd Defoe.

Freeman's Court stood three doors west of Finch Lane, now demolished.

DOLPHIN, A TAVERN. CORNHILL.

H. A. H. issued a farthing token.

John Lucas also issued a halfpenny token from this sign, no date given, but seventeenth century.

DRYDEN'S HEAD. UNDER ROYAL EXCHANGE.

1720. Mr. Hinchcliffe, bookseller.

THE DUNCIAD. IN CORNHILL.

1766. R. Withy.

LE EGLE ON THE HOOP. ST. PETER, CORNHILL.

1458. Roger Kelsey, draper, left this tenement to the Rector of the parish of St. Michael for observing an obit.—*Cal. of Wills.*

ELEPHANT AND CASTLE. CORNHILL.

1675. Francis Smith, bookseller.

1684. 9th June.—*London Gazette.*

He was tried before Lord Chief Justice Jeffreys for printing and publishing a very scandalous and seditious libel called the "Raree Show," of which he was upon very plain evidence found guilty.

EMPEROR. NEAR ROYAL EXCHANGE.

1699. Mr. Supply.

FLEECE TAVERN. CORNHILL.

1663. Pepys went here to meet Lord Marlborough, "a serious and worthy gentleman."

1666. Will. Hinton issued a token from this house—Y^e Golden Fleece.

1696. Nicholas Hill.

1736. Mentioned.

1748. 25th March this house was burnt down in a great fire. Early in the eighteenth century a club styled the

House of Lords was wont to meet here. The rank of the members depended upon the amount paid by them; there was a regular scale; in order to be dubbed a duke, it was necessary to pay the sum of five shillings; other titles were much cheaper.

FLEECE AND WOOLPACK. NORTH SIDE, CORNHILL.

1765. Richard and Joseph Cleaver, woollen drapers, third house from Bishopsgate Street.

FLOWER DE LYS. CORNHILL, POPE'S HEAD ALLEY ENTRANCE.

1684. Sam Crouch, bookseller.

1735-1742. Mr. Colston's toy-shop. Then called Flower de Luce.

FLYING HORSE. CORNHILL.

1666. Mentioned.

1673. Thomas Browne, scrivener.

1690. Mr. Millett.

1695-1698. Mr. Taylor.

FRENCH KING'S HEAD. ROYAL EXCHANGE.

1684. Mentioned.

GARTER COFFEE HOUSE. NORTH SIDE OF ROYAL EXCHANGE.

1698-1709. William Garland.

GEORGE. CORNHILL.

1679. Mr. Nurse, brazier.

GEORGE AND VULTURE TAVERN. CORNHILL.

1673-1681. Mentioned. The annual feast of the Antient and Venerable Society of Free Sawyers, their Grand Lodge was held here in February, 1735.

1744. Jane Pepworth, vintner.

In later times this tavern was chiefly known to the readers of Dickens as the haunt of Sam. Weller.

GLOBE COFFEE HOUSE. BACK SIDE OF ROYAL EXCHANGE.

1663. Mr. Brigg, publique notary, was here.

A halfpenny token was issued from here.

GLOBE TAVERN. CORNHILL.

1660. Pepys went here to choose two pictures for his house.

1666. Mentioned.

1676. Mr. Morden.

1681. Mentioned.

GOLDEN ANCHOR. SOUTH SIDE OF CORNHILL.

1666. Mentioned.

1698. Thos. Salter, linnen draper.

1705. Hugh Montgomery, bookseller, is removed from the
"Looking Glass" the other side of the way.

GOLDEN BALL. CORNER OF ST. MICHAEL'S ALLEY,
CORNHILL.

1732. Cave Jones, Goldsmith.

GOLDEN BALL. AGAINST THE ROYAL EXCHANGE, COR-
NER OF THREE TUNS PASSAGE.

1673-1676. Godfrey Richards, bookseller.

1685-1695. Joseph Hindmarsh, bookseller.

1696-1737. George Strahan, bookseller.

1748. It was destroyed by fire.

"Lately publish'd, 1737

"I. A Rational and Mechanical ESSAY on the SMALL-POX: Wherein the Cause, Nature and Diathesis of that Disease, its Symptoms, their Causes and Manner of Production, are explain'd and accounted for, according to the Laws of Motion and Circulation of the Animal Fluids: With the diagnostic and prognostic Symptoms, thro' all the Stations of the Disease; and a new Method of treating it, so as to prevent the dangerous Symptoms, and fatal Consequences, which usually attend it. To which is prefix'd, A short History of the first Rise and Progress of that Disease; and an Essay on a new Method of curing it, as we do other inflammatory Diseases, and so prevent the Eruption and Suppuration of all, or most of the Pustules, and their fatal Consequences. By William Hillary, M.D. Physician at Bath.

"II. A new Method of treating Consumptions, wherein all the Deays incident to Human Bodies are mechanically accounted for; with some Considerations

touching the Difference between Consumptions and those Decays that naturally attend old Age. To which are added, Arguments in Defence of the Possibility of curing Ulcers of the Lungs; as also Reasons demonstrating that the irregular Discharges of all the Evacuations in Consumptions arise from the Resistance of the Heart not decaying in a simple Proportion to the Resistance of the other Parts.

"Printed for G. Strahan at the Golden Ball over-against the Royal-Exchange in Cornhill."

GOLDEN BEAR. 49, CORNHILL.

1760. This was the house of Amyand, Staples and Mercer, bankers.

GOLDEN CROSS, CORNHILL. NEAR POPE'S HEAD ALLEY.

1649. R. V. R. issued a farthing token.

1662. Roger Rea, stationer. It was doubtless the same man who issued the token.

GOLDEN CROSS. ROYAL EXCHANGE, CORNHILL.

1684. Richard Goodall.

1693. Andrew Tubshaw, a toy-shop.

GOLDEN CUP. NORTH SIDE, CORNHILL.

1765. Thomas Malleson, goldsmith, jeweller, and toyman.
Second house from Bishopsgate.

GOLDEN FLEECE TAVERN. CORNHILL.

1666. Will Hinton issued a halfpenny token.

Pepys refers to this house on 29th January, 1663-1664.

GOLDEN FLEECE. CORNHILL.

1662. Robert Carrington, a linnen draper.

1696. J. Hopkins, a linnen draper.

GOLDEN HEAD. BACK SIDE OF ROYAL EXCHANGE, CORNHILL.

1694. Will^m Beckett.

GOLDEN HELMET AND GOLDEN BEAR. 50, CORNHILL.

1762. This house was united to the "Golden Bear" and was the Bank of Amyand, Staples, and Mercer; in 1774 the firm was Cornwall, Staples, and Mercer,

Mr. James ^{Wm.} ~~James~~ London 29 Aug 92
 Bought of Leaver, Legg &
 () WOOLLEN DRAPER
 () () Cornhill
 4d
 27d 1/2 of 8 Shirts @ 11 2/6 2-5-0
 27d 1/2 of 8 Shirts @ 11 2/6 1-6-17
 Buttons 1/2 lb @ 11 2/6 2-11-3
 6. 2. 47-

SEE .P 159

Sir George Amyand having changed his name to Cornwall. After other amalgamations, in 1785 we find the firm was Dimsdale Sons, Barnard, and Staples.

THE GOLDEN KEY. UNDER THE NORTH PIAZZA, BEHIND THE ROYAL EXCHANGE.

1698. Mentioned.

1737-1742-1744. Sold by Mr. Bradshaw.

A Cap, Ten to one if it fits.
When caps amongst a crowd are thrown,
What fits you best take for your own.

Also Dr. Johnson's yellow ointment sold at 1/6 per pot.

It was also called the "Golden Key and Anodyne Necklace."

GOLDEN LEGG. CORNER OF BIRCHIN LANE. 70, CORNHILL.

1742. Daniel Legg, linnen draper.

This house was destroyed by the Great Fire of 1748, but rebuilt.

In 1792 Leaver Legg, a woollen draper, was here, as may be seen from his shopbill.

GOLDEN LYON. CORNHILL.

1689-1692. James Moyer, linen draper.

GOLDEN SPECTACLES. IN CORNHILL HILL.

1753. Edward Nairne.

GOLDEN VIOL. CORNHILL.

1699. Mr. Meers, music seller.

GRASSHOPPER. CORNHILL.

Thomas Corden issued a farthing token from here.

1689. Thomas Collins, linen draper.

1710. Giles Sadleir.

GREEN DRAGON. ROYAL EXCHANGE, CORNHILL.

1580. Hacket, bookseller.

GREEN DRAGON. ROYAL EXCHANGE.

1574-1584. Thomas Hacket, a printer.

He afterwards moved to the Pope's Head in Lombard Street.

GREYHOUND. CORNHILL.

1675-1693. Henry Lascoe, druggist.

GUILT CROSS. CORNHILL. NEAR POPE'S HEAD ALLEY.

1662. Roger Rea, stationer.

This house was also called the Golden Cross.

GUY'S SHOP. CORNHILL, CORNER OF LITTLE LOMBARD STREET AND CORNHILL. NEAR WOOLCHIURCH MARKET.

1672. Thomas Guy, bookseller.

He was the founder of the hospital known as Guy's.

HALF MOON. UNDER ROYAL EXCHANGE, CORNHILL.

1679-1683. Thomas Mercer, bookseller.

A farthing token was issued from here.

HALF MOON AND SEVEN STARS. CORNHILL.

1694-1703. William Staesmore, stationer.

HALF MOON AND WHEATSHEAF. AGAINST MERMAID TAVERN, CORNHILL.

1705. Mr. Staesmore, stationer.

He appears to have changed the style of his sign by omitting the "Seven Stars" and substituting the "Wheatsheaf."

HAND AND GLOVE AND CROWN. NORTH SIDE, CORNHILL.

1732. Mentioned.

1744. John Marriott.

LE HARPE. CORNHILL.

1388. John Cook, otherwise called "Atte Harpe," brewer.

—*Cal. of Wills.*

HARROW. NEAR ROYAL EXCHANGE, CORNHILL.

1692. John Southby, bookseller.

HARTICHOAK. ROYAL EXCHANGE, OPPOSITE EXCHANGE ALLEY.

1666-1684. Jeremiah Thomas, goldsmith.

1700. Susannah Fordham, lace and millinery wares.

1704. Mr. Norton.



*Susannah Fordham att the
Hartichooke on y^e Royall Exchange.
Selleth all Sorts of fine Poynts, Laces, and
Linnens, & all Sorts of Gloves, & Ribons,
and all others Sorts of Millenary Wares.*

SEE P. 160

HEART AND BIBLE. CORNHILL, NEAR ROYAL EXCHANGE.

1684. Samuel Walsall, bookseller.

1698. Mr. Sackets, bookseller.

LE HELM ON Y^r HOOPE. ST. PETER'S, CORNHILL.

1361. Mentioned.

1413. Matthew Spicer, goldbetere.

HELMET. CORNHILL.

1549. Robert Trappes, goldsmith.

1664. Mr. Birkhead.

LE HELMETTE. PARISH OF ST. PETER IN CORNEHALL.

1535-6. Christopher Payne, 3s. 4d.

Min. Acc., 27-28 Henry VIII. No. 92. M. 13.

Priory of Kilburn.

HEN AND CHICKENS. NEAR ROYAL EXCHANGE, CORNHILL.

1693. John Cutler, hosier.

LE HERTES HORNE. ST. PETER, CORNHILL.

1396. A brewery.

HOLY LAMB. SOUTH SIDE, CORNHILL.

1732. Mentioned.

HOOD AND SCARF. OPPOSITE "WILLS" COFFEE HOUSE.

1673-1711. A haberdasher's shop, where silk gowns and articles of female apparel were to be had.

LE HORSMILLE. ST. PETER, CORNHILL.

1371. William Byssshop, glover, left this tenement to his wife Leticia.—*Cal. of Wills*.

JAMAICA COFFEE HOUSE. CORNHILL.

1684. Mentioned.

This coffee-house was principally frequented by those who were in the West India Trade.

BEN JONSON-HEAD. BEHIND THE EXCHANGE.

1655. Rob. Pollard, bookseller.

KING'S ARMS, CORNHILL.

1699. John Cooke, linnen draper.

1753. John Ward, bookseller.

KING'S ARMS TAVERN. SOUTH SIDE, NEAR EXCHANGE ALLEY.

This was an important house in the last century.

KING'S HEAD. BY ROYAL EXCHANGE, CORNHILL.

1685. Samuel Layfields, goldsmith.

LAMB. UNDER ROYAL EXCHANGE, CORNHILL.

1666. Mentioned.

1705. Nathaniel Troughton, upholsterer.

1728-1744. Thomas Cox, bookseller.

LAMB AND STAR. NEAR PETER'S ALLEY, CORNHILL.

1737-1744. J. Andrews, bookseller.

LEG. CORNER OF GRACECHURCH STREET, CORNHILL.

1706. Mr. Peck.

LEG AND STAR. OVER AGAINST ROYAL EXCHANGE CORNHILL.

1658. Mentioned.

1673-1677. Peter Parker, bookseller.

1694. Mentioned.

1697. H. Nelm, bookseller.

1705. Mr. Parker, bookseller.

LEOPARD. UPON ROYAL EXCHANGE, FACING CORNHILL STAIRS.

1712. Late the lace shop of Mrs. Doldern, deceased.

LIVE VULTURE. CORNHILL.

W. N. T. issued a farthing token in the seventeenth century.

LLOYD'S SUBSCRIPTION ROOMS. ROYAL EXCHANGE.

Edward Lloyd, coffee-man. His coffee-house was at the corner of Abchurch Lane, Lombard Street, in 1692. He started Lloyd's News in 1696. He died 17th February, 1713, when his coffee-house was removed to Pope's Head Alley, but, in 1774, it was again moved to the Royal Exchange, where it now exists upon the first floor.

It was a famous place for sales, which took place by the candle or otherwise; and later it became the most

recognized "rendez-vous" for all matters concerning shipping.

LONDON GAZETTE. NEAR ST. MICHAEL'S ALLEY, CORNHILL.

1766. Mr. Axtell.

LOOKING GLASS. NEAR ROYAL EXCHANGE, CORNHILL.

1704. Hugh Montgomery, bookseller.

"He sold an incomparable plaister for the stomach."

1705. He removed to the "Golden Anchor," the other side of the way.

LUTE AND MAYDENHEADE. Cornhill.

1587. John Lute, clothworker.

MAIDENHEAD. CORNHILL.

1689. Mr. Guybon, linnen draper.

This is probably the same house as the "Maiden Queen."

MAIDEN QUEEN. CORNHILL.

1688. Mr. Guybon, linen draper.

MARE MAID. ROYAL EXCHANGE, CORNHILL.

1673. Thomas Bromeal.

MARINER AND COMPASS. CORNER OF ST. PETER'S ALLEY, CORNHILL.

1688. Richard Northcott, bookseller.

MERCER'S ARMS. CORNHILL.

John Sweeting issued a farthing token in the seventeenth century.

MERMAID TAVERN. NORTH SIDE, CORNHILL.

1606. Boniface Tatham.

1666. At the decease of Boniface Tatam, the vintner, "he left forty shillings yearly to the parson (of St. Peter's) for preaching four sermons every year, so long as the lease of the Mermaid in Cornhill should endure."

When Dun, who kept the Mermaid Tavern in Cornhill, being in a room with some witty gallants, one, who seems knew his wife, too boldly, in a fantastic humour, cried out, "I'll lay five pounds there's a cuckold in this company?" "'Tis Dun!" said another.

M

(See "Coffee House Jest," 1688, p. 182). The and-lord issued a farthing token in 1651. W. M. T.

1705. Mentioned.

MITRE TAVERN. STOCKS MARKET.

1693. Mentioned.

NIMBLE NINE PENCE. CORNHILL.

1736. A large Parcel of old and flaw'd China to be sold.

PACKHORSE AND STAR. NORTH SIDE, CORNHILL.

1765. Joseph Vaux, haberdasher and weaver, second house east of Sun Court.

1766. Mentioned.

PEACOCK, CORNHILL. NEAR ROYAL EXCHANGE.

1663. Godfrey Richards, bookseller.

1685-1703. John Mertins, jeweller.

1697. George Merttins; he was Lord Mayor in 1724.

1716. The firm was Sir George Merttins and John Mitford.

1720. John Mitford and Michael Merttins, goldsmiths and bankers, stopped payments.

PEACOCK. OVER AGAINST THE ROYAL EXCHANGE, CORNHILL.

1725. A toy-shop.

PEACOCK AND FEATHERS. CORNHILL.

1715-1720. John Cox and Edward Cleave, goldsmiths and bankers; they became bankrupt in 1720.

PEACOCKS FEATHERS. CORNHILL.

1710-1714. Benjamin Howell, goldsmith.

PLOUGH, CORNHILL.

1684. John Southby.

PLOUGH AND HARROW. CORNHILL.

1711. R. Halsey, bookseller.

POPE'S HEAD PALLACE. NEERE THE ROYALL EXCHANGE.

1609. Thomas Archer, bookseller.

POPE'S HEAD TAVERN. CORNHILL.

The earliest mention of it was in the fourth year of Edward IV (1464), when a great contest took place between an Alicant goldsmith and an English goldsmith as to which was the most cunning in the craft of

goldsmithery. It resulted in favour of the Englishman.

In the History of the Pewterers' Company, by Welch, is the following note:

1478-9. "Itm spent atte poppes hedd in lumbard-strete uppon the ffelauship—xxiiij. s. ix. d. ob."

Pepys, on the 4th March, 1661: "After our walk we went to the Pope's Head, and eat cakes and other fine things, and so home."

POPE'S HEAD TAVERN. CORNHILL.

1718. On the 14th April Mr. Bowen and Mr. Quin, two comedians, quarell'd and fought at the Pope's Head Tavern in Cornhill; Mr. Bowen receiv'd two wounds, of which he died on Sunday last, and the other made his escape.

1735. Mentioned.

POWELL'S COFFEE HOUSE. CORNHILL.

1698. Mentioned.

PRINCE'S ARMS. AGAINST ROYAL EXCHANGE.

1682. Mentioned.

PRINTING PRESS. CORNHILL.

Taken by two Highwaymen, near Cobham, in Surrey, a black Grisle Mare, etc., also a Silver pocket Clock with one motion, the name Jacobus Markwick of London, etc.

Whoever shall secure the Mare and Watch shall have three guineas reward giving notice to Mr. Benjamin Billinsey at the Printing Press in Cornhill.—

London Gazette, 11th August, 1681.

PRINTING PRESSE. UNDER THE PIAZZA, EXCHANGE, CORNHILL.

1651-1652. Peter Cole, bookseller.

1678-1705. Benjamin Billingsley, bookseller.

RAINBOW COFFEE HOUSE. NEAR BIRCHIN LANE, CORNHILL.

1693. John Marshall, watchmaker; he had been apprenticed to Daniel Quare.

1748. This house was destroyed in the great fire of the 25th March in that year; it was then occupied by Willocks, a bookseller.

RAINBOW COFFEE HOUSE. CORNHILL.

Lost out of a gentleman's pocket on the 2nd inst. a Silver Minute Watch in a studded Shagreen Case.

John Marshall, Watchmaker, at the Rainbow Coffee House in Cornhill, near Birchin Lane.—*London Magazine*, 12th March, 1693-4.

RED LION. CORNHILL.

1698. "We are credibly informed that certain eminent Merchants of this City did yesterday about the Exchange time, set up at the 'Red Lion' in Cornhill, a new Subscription for carrying on East India Trade, and had at 7 o'clock at night attained the sum of £500,000, and it is believed that the Summ of Two Millions will be subscribed in a few days."—*Post Boy*, 5th May, 1698.

This must have been for the East India Company.

RED LYON. OVER AGAINST ROYAL EXCHANGE.

1666. Mentioned.

1697. John Watson, upholsterer.

RED LYON. ROYAL EXCHANGE.

"Lost Oct. 29th about 11 of the clock at The Queen's Head Ale House a plain watch with a silver case made by one Burpur. Any Person that shall see this watch offer'd to be sold or Pawn'd are desired to send word to The Red Lyon behind the Royal Exchange and they shall have a Guinea Reward."—*The Postman*, 1st November, 1705.

RED, M AND DAGGER. CORNER OF POPE'S HEAD ALLEY.

1694. Jonathan Millner, knife cutler; he also sold superfine shining gunpowder, and Mrs. Millner sold the grand restorative for consumption, stone, dropsy, and all evils flesh is heir to.

RISING SUN. CORNHILL.

1691-1696. John Salusbury, bookseller.

ROLLING PRESS FOR PICTURES. CORNHILL.

1657. John Garfield, bookseller, near the Royal Exchange in Cornhill, over against Pope's Head Alley, 1657.

"A dialogue of Polygamy." Lond., 1657, 12mo.

ROSE. CORNHILL.

1690. John Hoole, upholsterer; he removed to the Rose in Bishopsgate Street in 1693.

ROSE AND CROWN. CORNHILL.

1666. Mentioned.

ROYAL POINT AND INDIAN QUEEN. NEAR MANSION HOUSE, CORNHILL.

1745. Mr. Parsons, haberdasher.

ROYAL POINT AND STAR. NEAR THE ROYAL EXCHANGE.

1752. Marmaduke Smith, haberdasher.

SARAZEN'S HEAD. CORNHILL.

1583. Philip Gunter, Citizen and skinner.

SCOTCH COFFEE HOUSE. BEHIND ROYAL EXCHANGE.

1692. Mentioned.

SENECA'S HEAD. AGAINST ROYAL EXCHANGE.

1711. James Round, bookseller.

SEVEN STARS COFFEE HOUSE. CORNHILL.

1648. M. I. W. issued a farthing token.

1705. Mr. Diston.

SHIP. NEXT FREEMAN'S YARD. (83 OR 84) CORNHILL.

1696. Thos. Matcham, watchmaker.

1799. Mainwaring, Son, Chatteris and Co., bankers, were here.

SHIP. OVER AGAINST ROYAL EXCHANGE, CORNHILL.

1673-1674. Saml. Snignell, bookseller.

1686. Longlands, spectacle maker, also Edward Poole, bookseller.

1693. Mr. Brerewood, linnin draper.

1707. Day and Shard, linnin draper.

1720. Samuel Manship, bookseller.

1744. Mentioned.

SHIP AND ANCHOR. CORNHILL.

1740? Philip Welch, shoemaker.

SHIP AND CASTLE TAVERN. CORNHILL.

1687-1720. Mr. Harman.

SHIP AND CASTLE. CORNHILL.

1716. A Frenchman announced that he would roast a fowl on the top of this tavern on 9th November in view of anybody without the aid of fire. It was observed that when the fowl was dressed, it had the same taste and smell as if done by a common fire. The machine is composed of about a hundred small looking or convex glasses. ("The History of Sign Boards," p. 331.)

SHIP AND FOUNTAIN TAVERN. BEHIND ROYAL EXCHANGE.

1664. A farthing token was issued from here.

1696. Mentioned.

SHIP AND POINT. CORNHILL.

1699. Thos. Symons.

SHIP AND STAR. CORNHILL.

1657. Thomas Ewster, stationer, issued a farthing token.

SIR ISAAC NEWTON'S HEAD. NEAR STOCKS MARKET, CORNHILL.

1728. Robert Willcock, bookseller.

"LE SKOMER," 1539-1540. PARISH OF ST. MICHAEL, CORNHILL.

John Bryggs, £6 13s.

Min. Acc. 31-32, Henry VIII, No. 112. M. 21d.
 Priory of St. Helens.

STAR. CORNHILL.

1677. William Trinder, a linen draper.

STAR. CORNHILL.

1745. Chas. Noyes and Saml. Holland, druggists.

STAR COFFEE HOUSE. ROYAL EXCHANGE.

1705. Mentioned.

STAR TAVERN. CORNHILL.

1700. John Beaza, the late vintner, a bankrupt.

STAR AND ANODYNE NECKLACE. FRONT OF ROYAL EXCHANGE.

1766. Mentioned.



Mr Law - London July 9th 1745

Bo¹ of Cha^s Noyes & Sam^l Stolland

Druggist's at the Star in Cornhill

1 ^{lb} fine Green Tea	8
1 ^{lb} Sup ^{er} fine Ditto	14
1 ^{lb} Cocoa D ^o	6
3 ^{lb} Chocolate	12
	<u>£ 2 - -</u>

SEE P. 168

STATIONERS' ARMS. UNDER THE PIAZZA, CORNHILL.

1680. Ben Harris, he published a play which was performed at Bartholomew Fair, called the Coronation of Queen Elizabeth, with the Restauration of the Protestant Religion; or, the Downfall of the Pope. Being a most excellent Play, As it was Acted, Both at Bartholomew and Southwark Fairs.

STATIONERS' ARMS AND INK BOTTLE. NORTH SIDE OF ROYAL EXCHANGE.

1680. "Robert Pask Hath made A choice Sort of Ink in Hard Balls with that conveniency that you may wear them about you without any damage to the Ink or your linnen. Cut a little of it into a Spoon with fair water or any wine (except red) and it will be immediately fit to write with. It is brought to that goodness, it is fit for Records. The longer you keep it in Ball the better it grows. The Price is 6*d.* a Ball, and they are for Quality and Quantity cheaper than any other Ink—Sold only at his own shop."—*London Gazette*, 20th Jan., 1680-1.

LE STOPLES. ST. MICHAEL, CORNHULLE.

1356. Mentioned.

SUGAR LOAF. CORNHILL.

Gama Whittaker, grocer, issued a farthing token in the seventeenth century.

SUN TAVERN. BEHIND ROYAL EXCHANGE.

1659. It was visited by Pepys, and frequently afterwards.

The proprietor issued a farthing token.

1682. Creditors of Alderman Backwell were to meet here.

1685. The creditors of Capt. John Hind, goldsmith, met here.

Y^r SUNNE AND GLOBE. CORNHILL.

1666. W^m Shevington.

SUN AND MOON. ALSO SUN AND HALF MOON, CORNHILL.

1705. R. Burrough, bookseller.

"LE SWANNE" IN ST. MICHAEL, CORNEHYLL.

Churchwardens of Church of St. Michael, 3*s.*

Min. Acc. 33-34, Henry VIII, Roll 133-134. M. 2.
Priory of Christchurch.

SWAN AND HOOP TAVERN. CORNHILL.

1714. Mentioned.

1737. A silver watch by George Graham advertised for.

1745. Mr. Thorpe, vintner.

SWAN AND HOOP. CORNHILL.

1705. Mentioned.

1745. As several Prosecutions are now carrying on by the
Mercers and the Weavers against the Linnen Drapers
for selling of Chintz gowns to the Ladies, All Persons
having an interest therein are desired to meet their
Brethren at "The Swan and Hoop" in Cornhill,
to-morrow Evening at Two o'clock.—*Daily Advertiser*,
17th June, 1745.

SWAN AND RUMMER. NEAR ROYAL EXCHANGE.

1720. A coffee-house.

THREE ARROWS. CORNHILL.

1698. Mr. Banks.

THREE BIBLES. CORNHILL.

1683. John Hancock, stationer.

THREE BLACKBIRDS. CORNHILL.

1693. John Cooper, upholsterer.

THREE BOARS' HEADS. CORNHILL.

1745. Greenhow and Compton, linen drapers.

THREE CROWNS. UNDER ROYAL EXCHANGE.

1699. Mr. Brutton, tobacconist.

**THREE CROWNS. AGAINST THE RAINBOW COFFEE HOUSE,
CORNHILL.**

1699. Sam. Wood, linnen draper.

1745. Henry Williams, woollen draper, removed from the
Royal Oak, Monmouth Street.

THREE CROWNS. CORNHILL.

1742. Mr. Birch.

THREE CUPS. CORNHILL.

1684. William Butler, apothecary.

THREE GOLDEN LIONS. CORNHILL.

1632-1652. John Bellamy, bookseller.

1655. Thomas Newberry, bookseller.

The upper part of this house would appear to have been a tavern.

THREE GOLDEN LIONS. CORNHILL.

1653. S. C. issued a farthing token.

The taverner's name was Cade.

THREE GOLDEN LYONS. CORNHILL.

1665. 1st June. At Mr. Cade's stood in the Balcon and saw all the funeral of Sir Thomas Vyner.

The ground floor was apparently a bookseller's shop.

(Pepys' Diary.)

See THREE LIONS.

THREE INK BOTTLES. CASTLE ALLEY, BY ROYAL EXCHANGE.

1689. Jo. Paske, bookseller.

Castle Alley was on the west side of the old Royal Exchange, leading from Cornhill to Threadneedle Street.

THREE KINGS. CORNHILL.

1666. Mentioned.

1707. Nash Newnham, linen draper.

1710. Nath. Garland.

THREE LIONS. CORNHILL, NEAR ROYAL EXCHANGE.

1653-1655. Thomas Newberry, bookseller.

LEZ THRE NONNES. PARISH S. CHRISTOPHER, CORNHILL.

1391. A brewery.

THREE NUNS. OVER AGAINST CROSS KEYS TAVERN, CORNHILL.

1726. Mrs. Winchester, haberdasher.

THREE PIDGEONS. CORNHILL, AGAINST ROYAL EXCHANGE.

1677. John Crosse.

1678-1692. Brabazon Aylmer, bookseller.

THREE PIGEONS. AGAINST ROYAL EXCHANGE.

1706. The Clergyman who has cured the King's Evil in the Eyes of those almost blind, and likewise in the joynts throughout the Body, may be spoken with at the above.

THREE TUNS TAVERN. CORNHILL.

1748. Destroyed in the great fire of 25th March.

TOM'S COFFEE HOUSE.

Next door, on the west side, dwelt Alexander Cleeve, a pewterer. He was Warden of the Pewterers' Company, 1707-1715; Master in 1720 and 1727.

This house was destroyed by the fire of 25th March, 1748.

TURK'S HEAD. CORNHILL, OVER AGAINST ROYAL EXCHANGE.

1657. Robert Horn, bookseller.

TURK'S HEAD. CORNHILL.

1665. Agent for Dr. Trigg's Secrets (a quack medicine).

1671. E. Boulter, bookseller.

1679-1683. Robert Boulter, bookseller.

TWELVE BELLS. BEHIND THE ROYAL EXCHANGE.

1699. Mentioned.

UNICORN. UNDER ROYAL EXCHANGE, CORNHILL.

1650. William Hope, bookseller.

1663-1666. John Ruddlard, bookseller.

1690. Richard Parker, bookseller.

1706. Richard Parker, bookseller.

VIOL AND FLUTE. NEAR ROYAL EXCHANGE.

1712. J. Hare, music seller.

VIOLIN AND GUITAR. UNDER THE NORTH PIAZZA, ROYAL EXCHANGE.

1766. Henry Thorowgood.

VULTURE. CORNHILL.

W. K. T. issued a farthing token from this sign in the middle of the seventeenth century.

LE VYNE. ST. PETER, CORNHILL.

1393. William Wyght, Stokfisshmonger.

Died possessed of this tenement.—*Cal. of Wills.*

LE WELLEHEUS. CORNHULL.

1361. Mentioned.

WEY HOUSE, OR KING'S BEAM. 70-72, CORNHILL.

This probably marks the site of this house, built in the fifteenth century by Sir Thomas Lovell; he afterwards gave it to the Grocer's Company. Stow records that this was the place where merchandises brought from beyond the seas, were to be weighed at the "King's Beam." The house had a Master and four Master Porters, with porters under them; they had a strong cart and horses to draw and carry the wares from the merchants' houses to the beam and back again.

1812-1826. Fraser, Perring, Shaw, Barber and Co., bankers, were at No. 72, Cornhill.

WHEATSHEAF. CORNHILL, NEAR THE STOCKS MARKET.

1726. Mentioned.

WHITE BEAR, CORNHILL.

1656. A token was issued from this house.

1664. Pepys contracted with one Mr. Bridges at the White Bear "for 100 pieces of Callico to make flaggs, and as I know I shall save the King's money, so I hope to get a little for my pains and venture of my own money myself."—*8th October, 1664.*

1709. Matthew Shablin,

WHITE HART TAVERN. CORNHILL.

1701. Mr. Franklin.

WHITE HORSE. CORNHILL.

Early in the seventeenth century this was the sign of John Sudbury and George Humble, said to be the first print sellers established in London.

WHITE HORSE. ALE HOUSE IN CASTLE ALLEY, CORNHILL.

1744. Mentioned.

WHITE LYON TAVERN. CORNHILL.

1696. Mentioned.

1735. Coach and horses were in readiness to take electors to Colchester. 6th March, 1735.

WHITE SWAN. WEST END OF ROYAL EXCHANGE.

1689. Thomas Harrison, bookseller.

WHITE SWAN AND CROWN. CORNHILL, NEXT STOCKS MARKET.

1706. Mrs. Goodall. A powder shop.

WILSON'S COFFEE HOUSE. OVER AGAINST ROYAL EXCHANGE, CORNHILL.

1698. Mentioned.

WINDMILL. ROYAL EXCHANGE, CORNHILL.

1699. Francis Cooper.

WOOLPACK AND DOLPHIN. CORNHILL.

1745. Richard Harrison.

1766. Agent for Doctor Morton's pills.

LE WORME. ST. CHRISTOPHER, CORNHILL.

1435. John Whatele, mercer.

POPE'S HEAD ALLEY

A FOOTWAY from Cornhill to Lombard Street, called after a celebrated old tavern the Pope's Head. After the Great Fire, it is stated by Strype, that the alley was chiefly inhabited by toyshop keepers and cutlers.

BIBLE. POPE'S HEAD ALLEY.

1651. Stephen Bowtell, bookseller.

1656. Adoniram Byfield, bookseller.

1736-1745. Mr. Catterns.

BUNCH OF GRAPES. POPE'S HEAD ALLEY, CORNHILL.

1717. Jeremiah Pain, toyshop.

CROWN. POPE'S HEAD ALLEY.

1650. Han^d Allen, bookseller, at this sign sold "The Hope of Israel," written by Menassth Ben Israel, an Hebrew Divine and Philosopher, translated into English.

1651-1653. Livewell Chapman, bookseller.

RED. M. CORNER OF POPE'S HEAD ALLEY.

1705. Mrs. Miller, millener.

ROSE AND CROWN. POPE'S HEAD ALLEY, CORNHILL.

1706. Mr. Payn.

THE STARRE. POPE'S HEAD ALLEY.

1639. Samuel Enderby, bookseller.

SUN. POPE'S HEAD ALLEY.

1630-1640. Thomas Hows, watchmaker.

THREE BIBLES. POPE'S HEAD ALLEY.

1672. John Handcock.

EXCHANGE ALLEY

NOW called Change Alley, on the south side of Cornhill, leading into Lombard Street.

This alley was much frequented by stockbrokers and stockjobbers in the early days of Queen Anne; they principally assembled at "Jonathan's" coffee house, before they had subscription rooms in Threadneedle Street, prior to the building of the Stock Exchange. This alley was the principal source of all the mad excitement in the "bubble" companies which were daily coming out, until it culminated in 1720 by the bursting of the great "bubble," the South Sea Company causing ruin to thousands.

BAKER'S COFFEE HOUSE. EXCHANGE ALLEY.

This house was formerly known as the Rummer Tavern.

Baker appeared to be a clockmaker in 1695, and soon after set up a coffee house. In 1712-13, 14th February, an advertisement in the "Post Boy" has the following: "Original Gown Ware-house at Baker's Coffee-House," etc.

It has continued celebrated as a chop-house to the present day.

BELL. EXCHANGE ALLEY, CORNHILL.

1681. Nathaniel Crouch.

BLACK MOOR'S HEAD. EXCHANGE ALLEY.

1702. Pearl Cosmetick for beautifying the complexion was sold here.

1708. Mentioned.

COFFEE HOUSE. EXCHANGE ALLEY.

1676. Widow Kemp.

CROWN ALEHOUSE. EXCHANGE ALLEY.

1700. Next door to Garraway's.

It afterwards became the house of Richard and Thomas Woodward, bankers, who failed about 1735.

It was destroyed by fire in 1748.

DIAL AND THREE CROWNS. EXCHANGE ALLEY.

1712-1735. William Webster, watch and clockmaker; he had been apprenticed to Thomas Tompion.

This house was destroyed by fire in 1778.

GARRAWAY'S COFFEE HOUSE. EXCHANGE ALLEY.

1670?-1866. Kept by Thomas Garway, tobacconist and coffee-man; he was one of the first who sold and retailed tea, which he sold from sixteen to fifty shillings the pound. Previous to 1657 it sold at from £6 to £10 the pound weight.

It was a famous auction room and a celebrated place for a light luncheon. Wines were sold here by the candle in 1673.

The house was much frequented by the merchants, bankers and brokers of the City.

GARRAWAY'S COFFEE HOUSE. EXCHANGE ALLEY.

1681. "Birch Wine rightly prepared and made of the Sap of Birch Trees and by experience known to be a very wholesome and pleasant Drink, having the Colour and Flavour of Rhine Wine."

GREAT TURK. EXCHANGE ALLEY.

1662. A coffee house.

GRIFFIN. EXCHANGE ALLEY.

1687-1705. William Atwell and Adrian Courtney, bankers.

1714. Atwell and Hammond.

1722. They failed through the collapse of the South Sea Bubble.

HIGHLANDER. CHANGE ALLEY.

1766. John Dice.

JONATHAN'S COFFEE HOUSE. EXCHANGE ALLEY.

1681. Mentioned.

1699. Mr. Baker.

1721. John Miller (late in the Service of the Hon. Governor and Company of the Bank of England), now Sworn Broker, buys and sells Stocks and other publick Securities and gives daily attendance at the above.—*London Gazette*, 14th November, 1721.

This is the first advertisement of a stockbroker met with.

Addison, in the "Spectator," said that he sometimes passed for a Jew in the assembly of stock-jobbers at "Jonathan's." This was their rendezvous before the Stock Exchange was established.

It was destroyed by fire in 1748.

KEMP'S COFFEE HOUSE. EXCHANGE ALLEY, CORNHILL.

1684. Mentioned.

KING'S ARMS. EXCHANGE ALLEY, CORNHILL.

1686-1724. Daniel Quare, clockmaker; he died 1724.

He was a celebrated watchmaker, and he invented the repeating watch.

1737-1756. Richard Peckover; he was a maker of long case clocks and repeating watches, and probably succeeded Daniel Quare and Stephen Horseman.

1705. Jonathan Eddowes is mentioned as being at this house.

KING'S ARMS. EXCHANGE ALLEY.

"Lost on the 2nd Instant in Sussex, a silver Pendulum Watch, the name Daniel Quare, London, it had but 6 hours upon the dial plate with 6 small Cipher Figures within every hour, the Hand going round every 6 hours which shows also the minutes between

each hour. Whoever gives notice of it to Daniel Quare, Clockmaker at the King's Arms in Exchange Alley London or to Nicholas Beard at Brighthemstead in Sussex shall have a guinea reward."—*London Gazette*, 25th March, 1686.

MORAT THE GREAT. EXCHANGE ALLEY.

A celebrated coffee house.

1660. Sept. 25. Pepys sent for a cup of tee (a China drink), he had not before tasted it.

A halfpenny token was issued from here.

The house was sometimes called the Great Turk and the Turk's Head.

RUMMER TAVERN. EXCHANGE ALLEY.

Previous to 1700 this house was in existence; it afterwards became known as Baker's Coffee House.

SHAKESPEARE'S HEAD. EXCHANGE ALLEY, CORNHILL.
1735. Pamphlet Shop.

SWAN TAVERN. EXCHANGE ALLEY.

Destroyed by the Great Fire of 1748.

THREE CROSSED DAGGERS. EXCHANGE ALLEY.

1748. In occupation of Ebenezer Blackwell, banker. It was burnt down that year, and was situated between Garraway's and the Grasshopper in Lombard Street.

THREE CROWNS. EXCHANGE ALLEY, NEAR ROYAL EXCHANGE.

1692-1695. Thomas Speed, bookseller.

1708. Ann Speed, bookseller.

1720. Thomas Speed, broker.

SWEETING'S ALLEY

ALSO called Sweeting's Rents, was situated on the east side of the second Royal Exchange, which was swept away to build the new Royal Exchange; the site is now occupied by the paved way leading to Threadneedle Street. It took its name from one Swieten, a Dutchman,

who had a large house there; after that was demolished several houses were built, and before 1840 were in occupation of several eating and chop-houses, such as: Edinburgh Castle Steak and Chop-House, Hope Eating-House, Red Lion Chop-House, Gillham's Chop-House, etc.

BASS VIOL AND FLUTE. SWEETING'S ALLEY, OPPOSITE ROYAL EXCHANGE.

1744. J. Simpson.

1767. Messrs. Simpson.

BLEW COAT COFFEE HOUSE. SWITHING ALLEY, BY ROYAL EXCHANGE.

1682-1744. Mentioned.

FLAMING SWORD. SWEETING'S ALLEY, ROYAL EXCHANGE

1780. Thomas Dealtry sold swords and all other cutlery.

JO'S COFFEE HOUSE. ST. SWITHIN'S ALLEY.

1692. Mentioned.

KING'S HEAD. SWEETING'S ALLEY, CORNHILL.

1678. Mr. Syms, bookseller.

1679-1685. Samuel Tidmarsh, bookseller.

KING'S HEAD. COFFEE HOUSE IN SWITHIN'S ALLEY.

1744. Mentioned.

RED LION AND SUN IN ST. SWITHIN'S ALLEY.

1742-1745. Mentioned.

ROSE AND CROWN "AND SEVEN STARS. SWEETING ALLEY, NEAR ROYAL EXCHANGE.

1681. Bookseller's shop.

STATIONERS' ARMS. SWEETING'S RENTS, ROYAL EXCHANGE.

1675. Benjⁿ Harris, bookseller.

SULTANER'S HEAD. COFFEE HOUSE, SWEETING'S RENTS, BY ROYAL EXCHANGE.

"That Excellent and by all Physitians approved China Drink, called by the Chineans, Tehay, by other nations Tay alias Tee, is sold here."—*Mercurius Politicus*, 23rd September, 1658.

This is a very early notice of a coffee house.

N

SUN. ST. SWITHIN'S ALLEY, UNDER ROYAL EXCHANGE.

1736. Simon Virtue, stationer.

SURGEONS' ARMS. SWEETING'S ALLEY, NEAR ROYAL EXCHANGE.

1699. Edward William.

SWAN TAVERN. SWEETING'S ALLEY, CORNHILL.

1683. Mentioned.

1699. John White.

1744. Mentioned.

THREE TUNS AND RUMMER. SWEETING'S ALLEY, ROYAL EXCHANGE.

1704. Mentioned.

BIRCHIN LANE

IN the Parish of St. Edmund the King, Lombard Street, was known in the fourteenth century as Bercherners Lane, and later, in the seventeenth century, as Birchover Lane, which name is said to be derived from the owner of the land.

LA BELLE. BERCHEVERLANE.

1358. John Drayton, tailor, left this tenement to Margaret his wife.

BLACK BULL. BIRCHIN LANE.

John Cooke issued a farthing token in the seventeenth century from this sign.

BLACK LYON. 9, BIRCHIN LANE.

1693-1701. Edward Mompesson, goldsmith.

1708. Edward Acton and partners.

BLAZING STAR. BIRCHIN LANE.

1666. Mentioned.

BLUE ANCHOR. BIRCHIN LANE.

1666. Mentioned.

BOOT. BIRCHIN LANE.

1732. Thomas Winkworth.

COCK. BIRCHIN LANE, NEXT CORNHILL, ON THE EAST SIDE.

James Forde issued a farthing token.

1667. Roger Forth issued a halfpenny token from here.

1667-1685. Roger Ford.

1705. Stephen Peters.

COCK AND BELL. BIRCHIN LANE.

The landlord issued a token in the seventeenth century.

COLE'S COFFEE HOUSE. BIRCHIN LANE.

1698. Mentioned.

DIAL AND THREE CROWNS. BIRCHIN LANE.

1699. William Tomlinson, watchmaker, 1699-1733.

ETTRIDGE'S COFFEE HOUSE. BIRCHIN LANE.

1699. Mentioned.

FINCH'S COFFEE HOUSE. BIRCHIN LANE.

1686. Mentioned.

HAND AND EYE. CASTLE COURT, BIRCHIN LANE.

1736. Paul Lethulier, ink-horn turner, being quite blind, and was cured without spot or blemish. Apply to Mrs. Cater at this sign.

KEY. BIRCHIN LANE.

1565. Thomas and Margaret Dey.

KING'S ARMS. NO. 1, CASTLE COURT, BIRCHIN LANE.

1766. Loop, cork wig manufacturer.

KING'S HEAD. BIRCHIN LANE.

1666. Mentioned.

1685. Mr. Thurly, salesman.

MARINE COFFEE HOUSE. BIRCHIN LANE.

1683-1702. Mentioned.

QUEEN'S ARMS. BIRCHIN LANE.

1706. John Harrison.

ROSE TAVERN. BURCHIN LANE.

1697. Mentioned.

SCOMER UPON THE HOPE. BYRCHIN LANE.

1497. The Prioress and Convent of St. Helen's Bishops-gate granted to Thomas Knyght, a "brue hous called

the Scomer upon the Hope for three score years at a yearly rent of *vj* *li*. *xiijs*. *iiij* *d*. sterling.

SEVEN STARS. BIRCHIN LANE.

1666. Mentioned.

SHIP. BIRCHIN LANE.

A farthing token was issued from this sign.

SWORD. BIRCHIN LANE.

1666. Mentioned.

SWORDBLADE. BIRCHIN LANE.

1718. A coffee house.

1744. A coffee house.

THREE HATTS. BIRCHIN LANE.

1666. Mentioned.

VIOL AND HAUTBOY. BIRCHIN LANE.

1706. Alexander Livingstone, musical instrument seller.

WHITE SWAN. BURCHEN LANE.

1663. Richard Hutchinson.

WOOLPACK. IN BIRCHIN LANE.

1736-1744. Mr. Bayham.

WOUNDED HEART. BIRCHIN LANE.

1699. John Brand, a cook.

FINCH LANE

ON the north side of Cornhill, was formerly called Finke's Lane, after Robert Finke, who held the property and built the parish church of St. Bennet Finke, which was taken down to make way for the Royal Exchange.

BUFFALO'S HEAD. FINCH LANE.

1701-1702. Isaac Bentoll.

1703. Mentioned. It was then called "Bouffler's Head Tavern."

BULL. FINCH LANE.

1669. Thomas Stubs issued a halfpenny token.

COCK AND WOOLPACK TAVERN. (No. 6) FINCH LANE.

GLOBE AND SCEPTRE TAVERN. FINCH LANE, CORNHILL.

Thomas Ogden issued a farthing token.

GOAT. FINCH LANE.

Robert Williams issued a farthing token.

HAUTBOY AND FIDDLE. FINCH LANE.

1742. Mentioned.

HORSE SHOE. FINCH LANE, CORNHILL.

1652. The proprietor issued a farthing token.

JERSEY CASTLE. FINCH LANE, CORNHILL.

Phillip Crosse issued a halfpenny token in the seventeenth century, but no date is given.

SHIP TAVERN. FINCH LANE, CORNHILL.

1701. Nathaniel Smith, vintner.

SWAN AND LYON INN. FINCH LANE.

1739. Mentioned.

SWAN AND RUMMER TAVERN. WEST SIDE, FINCH LANE.

1720. Coffee house.

1732-1735. Mentioned.

TOBACCO ROLL. FINCH LANE, OVER AGAINST "SWAN AND RUMMER TAVERN."

1732. Mentioned.

TRINITY HOUSE. EAST SIDE, FINCH LANE.

1732. Mentioned.

THREADNEEDLE STREET

IN former times ran from the Stocks Market, where the Mansion House now stands, past the Bank of England and the Royal Exchange to Bishopsgate Street.

ANGEL AND CROWN TAVERN. THREADNEEDLE STREET, CORNER OF BROAD STREET.

1697. Mentioned.

1702. Edward Kelsall.

1712. Mentioned.

ANTWERP TAVERN. 58, THREADNEEDLE STREET.

This was a famous house in the early part of the seventeenth century, destroyed in the Great Fire and never rebuilt.

A new Antwerp Tavern afterwards arose, and in 1815 was kept by Mr. Butler.

BANK OF ENGLAND.

It was projected about 1691 by a Scotchman named William Paterson. It was actually incorporated in July, 1694, and commenced business at Grocers' Hall in the Poultry on 1st January, 1695. The first stone of the present Bank was laid 5th August, 1732, in Threadneedle Street; it was built upon the site of Sir John Houblon's house and garden. The greater part of the Parish of St. Christopher le Stocks was swallowed up by the Bank premises. The church was taken down in 1781, but the churchyard still remains, which forms a pleasant garden.

BUFFALO'S HEAD TAVERN. THREADNEEDLE STREET.

1696. Mr. Collet.

1736. Mentioned.

1744. Mentioned.

COCK TAVERN. THREADNEEDLE STREET, BEHIND THE EXCHANGE.

It was against the south wall of St. Bartholomew's Church, and was pulled down in 1840. This was a celebrated eating-house, and the landlord in the middle of the seventeenth century issued a halfpenny token. The house was celebrated for its turtle soup and good dinners.

CROSS KEYS. THREADNEEDLE STREET.

1727. Laundry, goldsmith and plate worker.

CROWN COFFEE HOUSE. THREADNEEDLE STREET.

1692-1705. A book auction.

CROWN TAVERN. THREADNEEDLE STREET.

Thos. Blagrove issued a halfpenny token from here in the seventeenth century.

CROWN TAVERN.

1736. James Harris.

Sir John Hawkins, writing near the middle of the last century, says that "in that space near the Royal Exchange and Threadneedle Street, the number of taverns was not so few as twenty; on the side of the Bank there stood four; and at one of them, the Crown, it was not unusual to draw a butt of mountain, containing one hundred and twenty gallons, in gills, in a morning."—*From London Past and Present.*

CROWNE TAVERN. NORTH SIDE OF THE STREET FACING CASTLE ALLEY, BEHIND THE EXCHANGE, ON THE SITE OF THREADNEEDLE STREET ENTRANCE TO BANK OF ENGLAND.

1664. 15th Feb. Here Pepys and the Royal Society met for their Club supper.

1665. 22nd Jan. Pepys attended the first meeting of Gresham College since the Plague.

1665. 16th March, Pepys dined with Lord Brouncker and others, and "Madam Williams, who without question must be my Lord's wife, and else she could not follow him wherever he goes and kisse and use him publicly as she do."

1742. Mentioned.

1766. Mentioned.

FLOWER POT. ALEHOUSE, CORNER OF THREADNEEDLE STREET.

1744. Mentioned.

GARTER COFFEE HOUSE. THREADNEEDLE STREET.

1687. Mentioned.

GOLDEN BALL. IN ST. CHRISTOPHER'S CHURCH YARD, THREADNEEDLE STREET.

1699. J. Spinke, a quack doctor.

GOLDEN SWORD. THREADNEEDLE STREET.

1679. William Merriden.

HAND AND THISTLE. THREADNEEDLE STREET.

1685. Richard Baker, a Plumer.

INK BOTTLE. UNDER EXCHANGE, THREADNEEDLE STREET.

1676. Mr. Pask.

KING'S ARMS. THREADNEEDLE STREET.

Will. Goodwin issued a halfpenny token from this tavern in the seventeenth century.

LAMB. THREADNEEDLE STREET.

1686. Mentioned.

LAMB AND CROWN. THREADNEEDLE STREET.

1759. Emigration office, near the South Sea House.

LONDON COFFEE HOUSE. THREADNEEDLE STREET.

1701. Houses to be sold by the Inch of Candle.

MONCRIEF'S COFFEE HOUSE. THREADNEEDLE STREET.

1698. "There is a monster lately brought from Africa whose shape is very strange, being human upward with its actions, but brute downwards, the like has never been seen in Europe. It is now publicly by authority to be seen here."—*Post Man*, 17th May, 1698.

RICHARD'S COFFEE HOUSE. THREADNEEDLE STREET.

1678. Mentioned.

SALUTATION OF OUR LADIE. ST. CHRISTOPHER THE STOCKES.

1575. This was formerly a tavern, a corner tenement.

George Forman, Citizen and Skinner.—*Inquisit. Post mortem*.

SHIP TAVERN. THREADNEEDLE STREET.

1699. Mentioned.

SHIP AND LAMB. OPPOSITE THE BANK, THREADNEEDLE STREET.

1752. John Rooke and Co., woollen drapers.

STAR TAVERN. THREADNEEDLE STREET.

1698. Mrs. Gloster.

SUN. NEAR THE BANK, THREADNEEDLE STREET.

1759. Webb and Sampson, mercers.

SUN COFFEE HOUSE. NEXT SUN TAVERN, THREADNEEDLE STREET.

1706. Mentioned.

10s Child London 28 Mar 1759
 Bought of Webb & Sampson
At the Sun, near the Bank, Threadneedle Street,
106 yds sup fine p. Blue jell
Worsted Cambr. 6/ L 31. 16.
Recd 23 June 1759 the Cent. in
full for Self & Sir Webb
M. Sampson

SEE P. 186

SWAN. BY ST. ANTHONY'S HOSPITAL, THREADNEEDLE STREET.

1421. The records of the Brewers' Company, under this date, relate the misconduct of one William Payne, at "the sign of the Swan by St. Anthony's Hospital, Threadneedle Street," who refused to contribute a barrel of ale to be sent to King Henry V in France. He was fined 3s. 4d. for a swan for the Master's breakfast.

SWAN'S LISBONNE COFFEE HOUSE. THREADNEEDLE STREET.

1704. Mentioned.

THREE CROWNS. THREADNEEDLE STREET.

1705. Mr. Bedell, a scrivener.

TOBACCO ROLL. NEXT DOOR BUT ONE TO ST. CHRISTOPHER'S CHURCH, THREADNEEDLE STREET.

1766. Mrs. Flight, tobacconist.

THE TWO WRESTLERS. THREADNEEDLE STREET.

The proprietor issued a token from here in the seventeenth century.

WELLINGTON'S COFFEE HOUSE. BACKSIDE OF ROYAL EXCHANGE, BETWEEN CROWN TAVERN AND SHIP TAVERN, THREADNEEDLE STREET.

1687. Mentioned.

WHITE LYON. BEHIND THE EXCHANGE, THREADNEEDLE STREET.

1688. Mr. Cressett.

1696. Edwd. Thompson.

WILLS' COFFEE HOUSE. THREADNEEDLE STREET.

1698. Mentioned.

RULES.

I.—The London Topographical Society has for its object the publication of Maps, Views, and Plans of different periods, and of all parts of the City and County of London, and the publication of documents and data of all kinds illustrating the History of London in every department.

II.—The affairs of the Society shall be conducted by a Council, consisting of President, two or more Vice-Presidents, Honorary Treasurer, Secretary, and not more than twenty-one elected members of the Society.

III.—The Subscription shall be One Guinea yearly, payable in advance, on the 1st January.

IV.—The names of those wishing to become Members shall be submitted to the Council for approval.

V.—There shall be each year a General Meeting of the Society, at which the Council elected for the preceding year shall report upon the work of the Society during that year.

VI.—At each Annual Meeting all the Members of the Council shall retire from office, and not more than three-fourths shall be eligible for re-election.

VII.—No Member whose subscription for the preceding year remains unpaid shall be eligible for election to the Council.

VIII.—A certified Cash Statement shall be printed and issued to all Members with the Annual Report of the Council.

IX.—The Council shall have power to fill up occasional vacancies in their number during the year, and to elect any Member of the Society to serve on any Committee or Sub-Committee of the Council.

X.—The Publications of the Society for each year shall be issued to all Members whose Subscriptions have been paid; no Member whose Subscription is in arrear shall be entitled to receive such Publications.

XI.—No alteration shall be made in these Rules except at an Annual Meeting, or at a Special General Meeting called upon the requisition of at least five Members. One month's previous notice of the change to be proposed shall be given in writing to the Secretary, and the alteration proposed must be approved by at least three-fourths of the Members present at such Meeting.

LONDON TOPOGRAPHICAL SOCIETY.

President: THE RIGHT HON. THE EARL OF ROSEBERY K.G.

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BERNARD GOMME,
Secretary.

32, GEORGE STREET,
HANOVER SQUARE, W.

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Sheet I, in two sections.

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LONDON TOPOGRAPHICAL RECORD: III. With Illustrations.

Issued for the two years 1903 and 1904.

Principal Contents: Address by Mr. Laurence Gomme, F.S.A.—Proceedings at Fifth Annual Meeting—Kensington Turnpike Trust: Notes on Salway's Plan of the Road from Hyde Park Corner to Counter's Bridge, by Col. W. F. Prideaux, C.S.I.—Address by Mr. F. G. Hilton Price, Dir.S.A.—Proceedings at Sixth Annual Meeting—Notes on Demolitions in St. Marylebone, by Mr. J. G. Head, F.S.I.—Signs of Old London, by Mr. F. G. Hilton Price, Dir.S.A.

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XI. Issued for the year 1905.

THE MAP OF LONDON IN THE REIGN OF QUEEN ELIZABETH ATTRIBUTED TO RALPH AGAS.

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FAITHORNE AND NEWCOURT'S MAP OF LONDON 1658.

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LIST OF PUBLICATIONS

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XII. *Issued for the year 1906.*

HOLLAR'S VIEW OF LONDON, 1647.

Sheets IV, V and VI.

Sheets I, II, III, and VII have been issued for the year 1907. (See below.)

This View, which is perhaps the finest representation of London before the Fire, has been reproduced in fac-simile from the original, published at Amsterdam in 1647, by Cornelius Danckers. The reproduction is in seven sheets. (Sheets 1 and 7 are printed together.)

LONDON TOPOGRAPHICAL RECORD: IV. With illustrations.

Principal Contents: Address by Mr. Philip Norman, Treas.S.A.—Proceedings at Seventh Annual Meeting—Signs of Old London, by Mr. F. G. Hilton Price, Dir.S.A.—Demolitions in Blackheath, by Mr. Gilbert H. Lovegrove—Catalogue of Exhibits at the Society's Conversazione, March 16th, 1905, by Mr. Bernard Gomme, Secretary.

Subscription, £1 1s.

XIII. *Issued for the year 1907.*

HOLLAR'S VIEW OF LONDON, 1647.

Sheets I and VII (printed together), II and III. *Completion.*

Sheets IV, V, and VI were issued for the year 1906. (See above.)

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PUBLICATIONS FOR 1908

(1) WREN'S DRAWINGS OF OLD ST. PAUL'S.

Reproductions of the original drawings in the Library of All Souls College, Oxford. The originals, one of which is certainly by Sir Christopher Wren, and the other is as old or older, have never been published except in part and to a very small scale. They are now reproduced in *facsimile*. Two sheets.

No. 1 is a plan of the old cathedral as it existed before the Great Fire of 1666, drawn to a considerable scale.

No. 2 is a section of Wren's first scheme for rebuilding the cathedral, retaining the old Gothic choir and building a dome and nave to the west. It is of especial interest in showing the architectural details of the mediaeval building.

Prof. W. R. Lethaby will give a commentary on these drawings in the Society's *London Topographical Record*, v.

(2) HOLLAR'S "EXACT SURVEIGH of the STREETS, LANES, and CHURCHES contained within the ruines of the CITY OF LONDON," 1667.

The original, which is in two sheets and supposed to be unique, measures 33 in. by 21½ in. The reproduction will be on the same scale in facsimile. One half of the Map will be issued for 1908; the remainder for the year following.

(3) LONDON TOPOGRAPHICAL RECORD: V. With illustrations.

Principal Contents: Address by Mr. T. Fairman Ordish, F.S.A.—Proceedings at the Eight Annual Meeting—Wren's Drawings of Old St. Paul's, by Prof. W. R. Lethaby, F.S.A.—The Eight City Parish Churches that survived the Great Fire and now existing, by Mr. Philip Norman, Treas.S.A.—Morden and Lea's Map of London, by Mr. Walter L. Spiers, A.R.I.B.A.—Kensington Turnpike Trust: Addenda to Notes on Salway's Plan of the Road from Hyde Park Corner to Counter's Bridge, by Col. W. F. Prideaux, C.S.I.—Signs of Old London, by Mr. F. G. Hilton Price, Dir.S.A.

As soon as the Council has selected, from manuscript and printed sources, the maps to be issued for 1909, an announcement of the titles of the maps will be made.

The Council will be pleased to receive from members suggestions for future publications by the Society.

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